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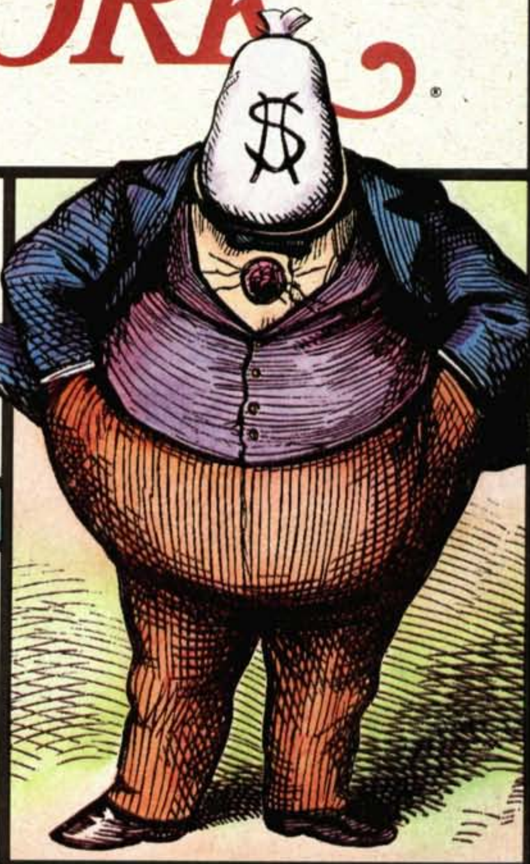

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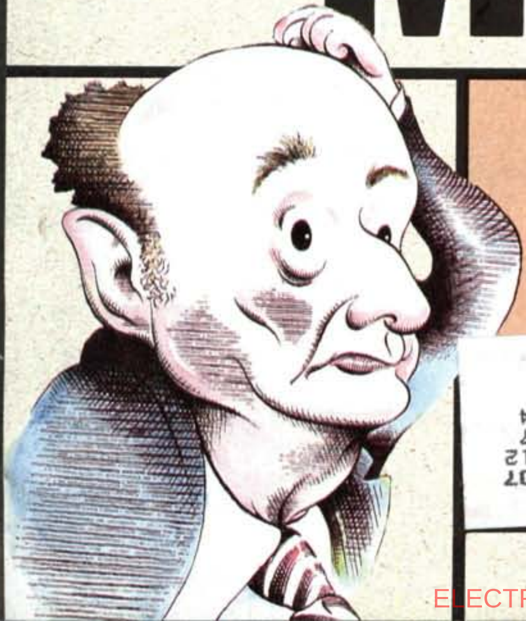

BY

MICHAEL KRAMER

It's the biggest municipal scandal in memory. The mayor is flailing— beginning to turn o blame?

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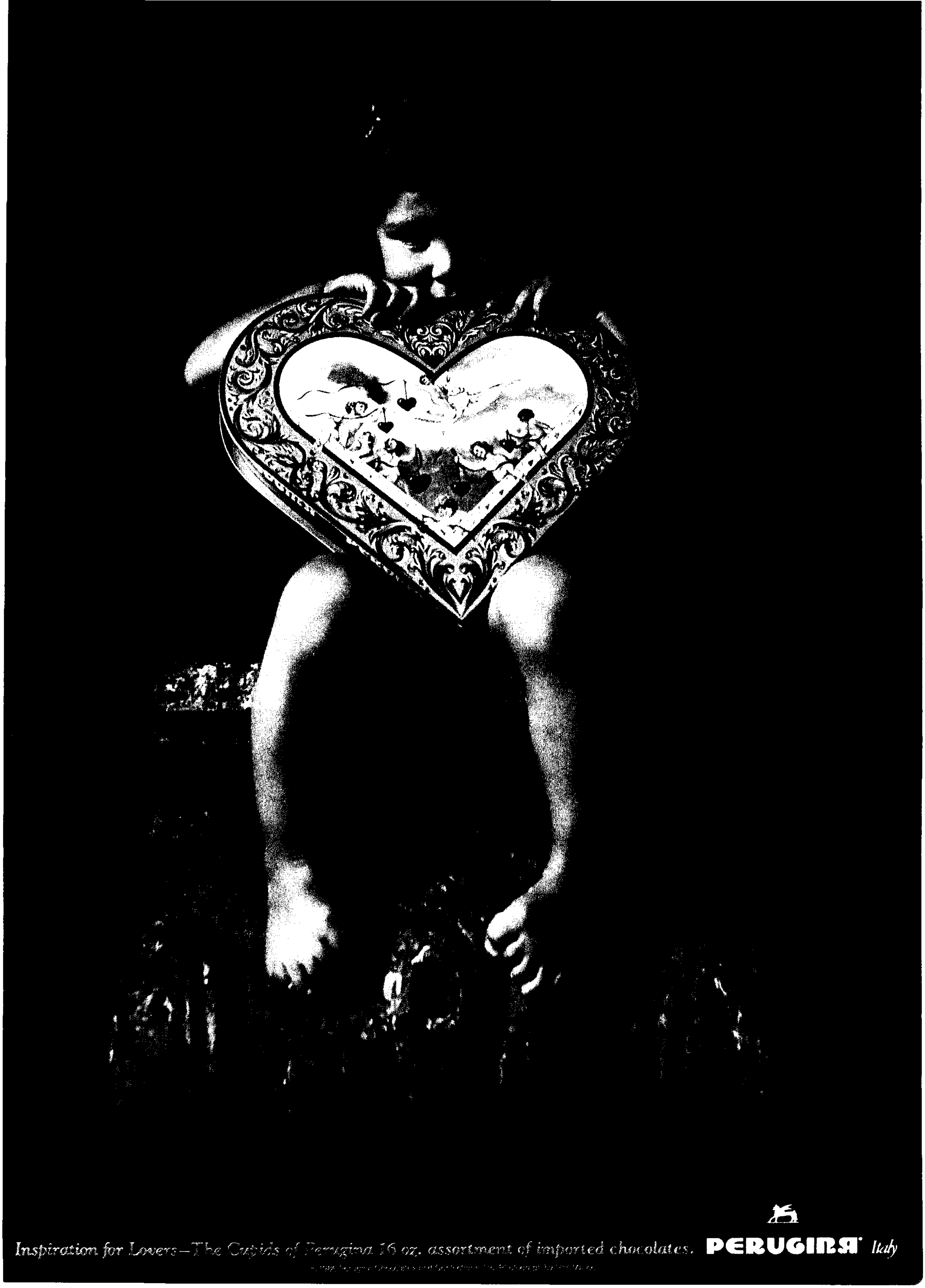
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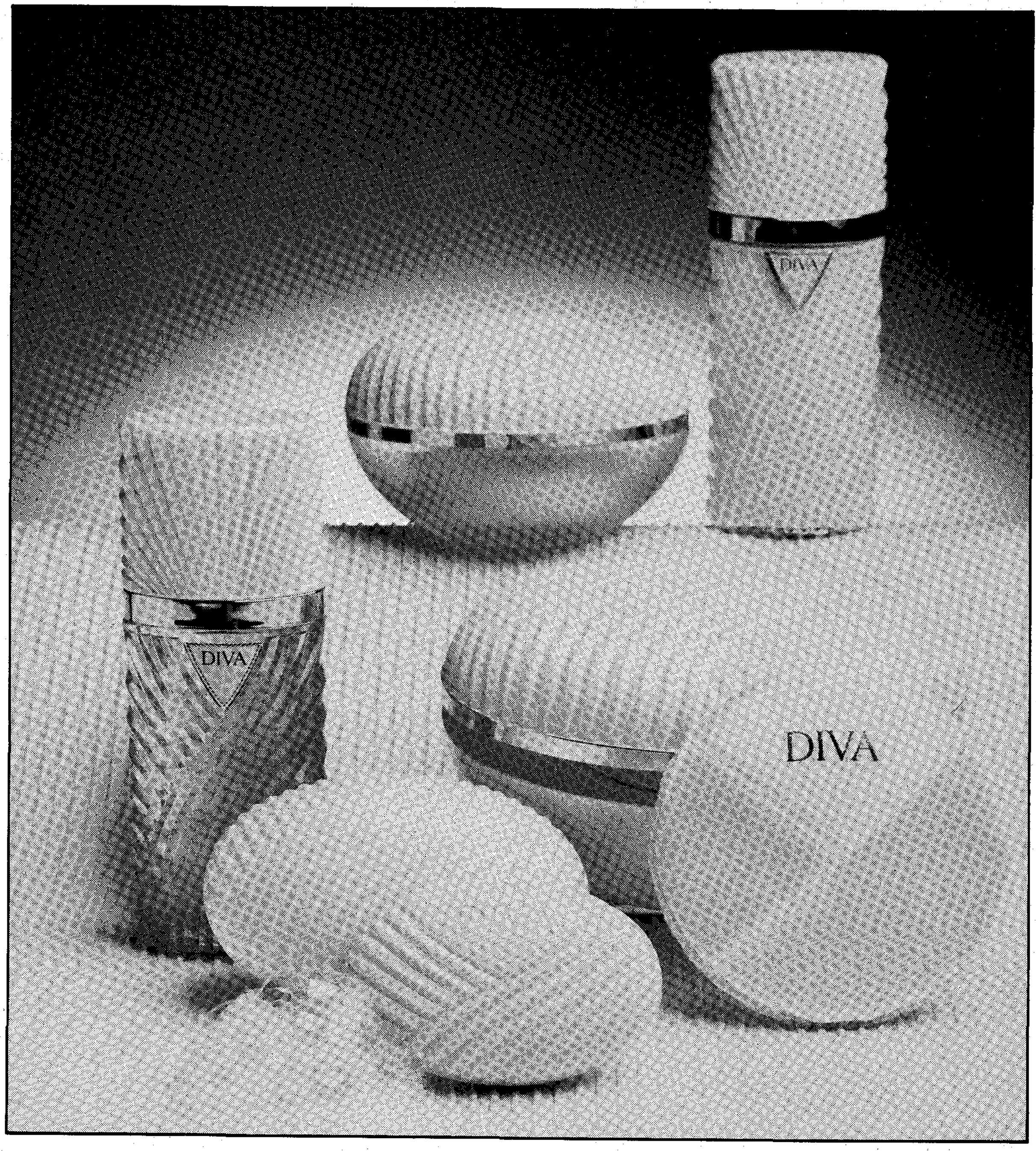

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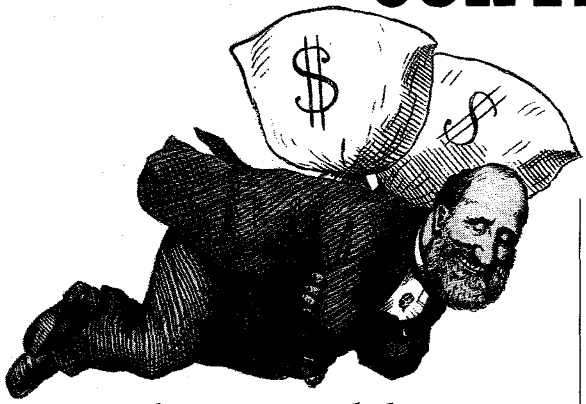

32 Manes, the Mess, and the Mayor

BY MICHAEL KRAMER

From the day Michael Dowd came forward to implicate Donald Manes in the PVB scandal, everyone with a badge, subpoena power, or a press card has been asking, "What next?" Each day seems to bring a fresh probe. At the center of it all is the mayor. Ed Koch is personally honest, but in his quest to hold on to City Hall, he began dealing with the political bosses—the very men he had spent a lifetime disparaging. And by allowing his commissioners and top deputies to choose their own subordinates, he created the potential for trouble. Koch, says one of his associates, "believed the bosses would not be crooked when they became part of *his* political family. They wouldn't *dare* do that to him."

40 One From the Heart

BY KAY LARSON

If today's artists paint because they want to be famous, Elizabeth Murray is of an earlier time. Murray has worked hard to stay aloof from fame. Her paintings—abstract cartoons on shaped canvases—now fetch $50,000, and the Dallas Museum of Art is planning a retrospective of her work. "A lot of what I do is a struggle between high and low," says Murray, who wanted to be a cartoonist until she discovered Cézanne. "Wanting to be Leonardo on the one hand, and on the other, wanting to do comic books."

46 The Day of the Dumpling

BY BARBARA COSTIKYAN

For the Chinese New Year, or any other day you care to celebrate, what could be better than a dim sum party—especially now that several Chinese teahouses and restaurants are offering fresh uncooked dumplings, savory pastries, and pork buns for takeout? A guide to the town's best Chinese dumplings.

48 Upscale Blues

BY WENDY GOODMAN

Time was when designer denim brought to mind Brooke Shields and her Calvins. Things have changed. This spring, denim is being used by fashion's established stars and newcomers, not as a down-scale staple, but as a sophisticated fabric for the office—and for evening.

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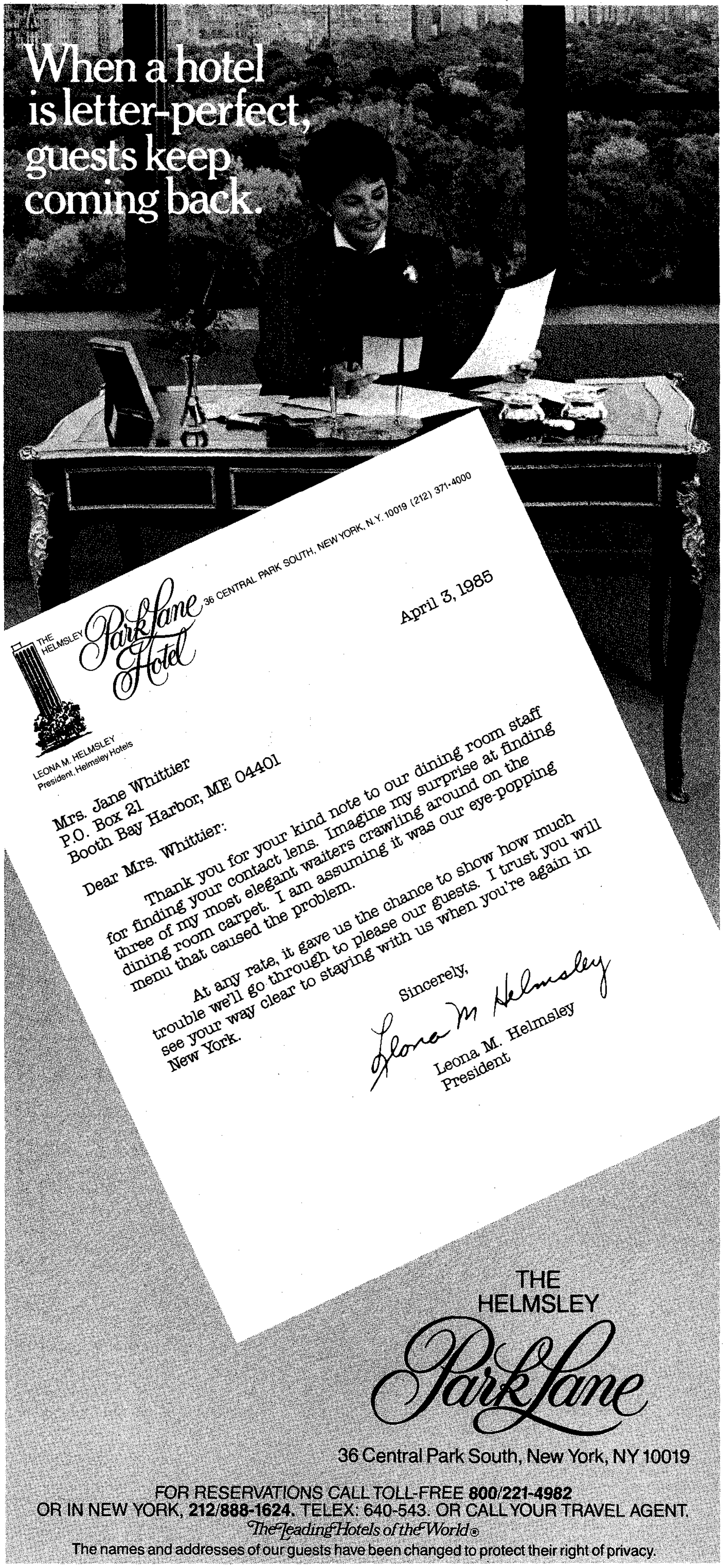

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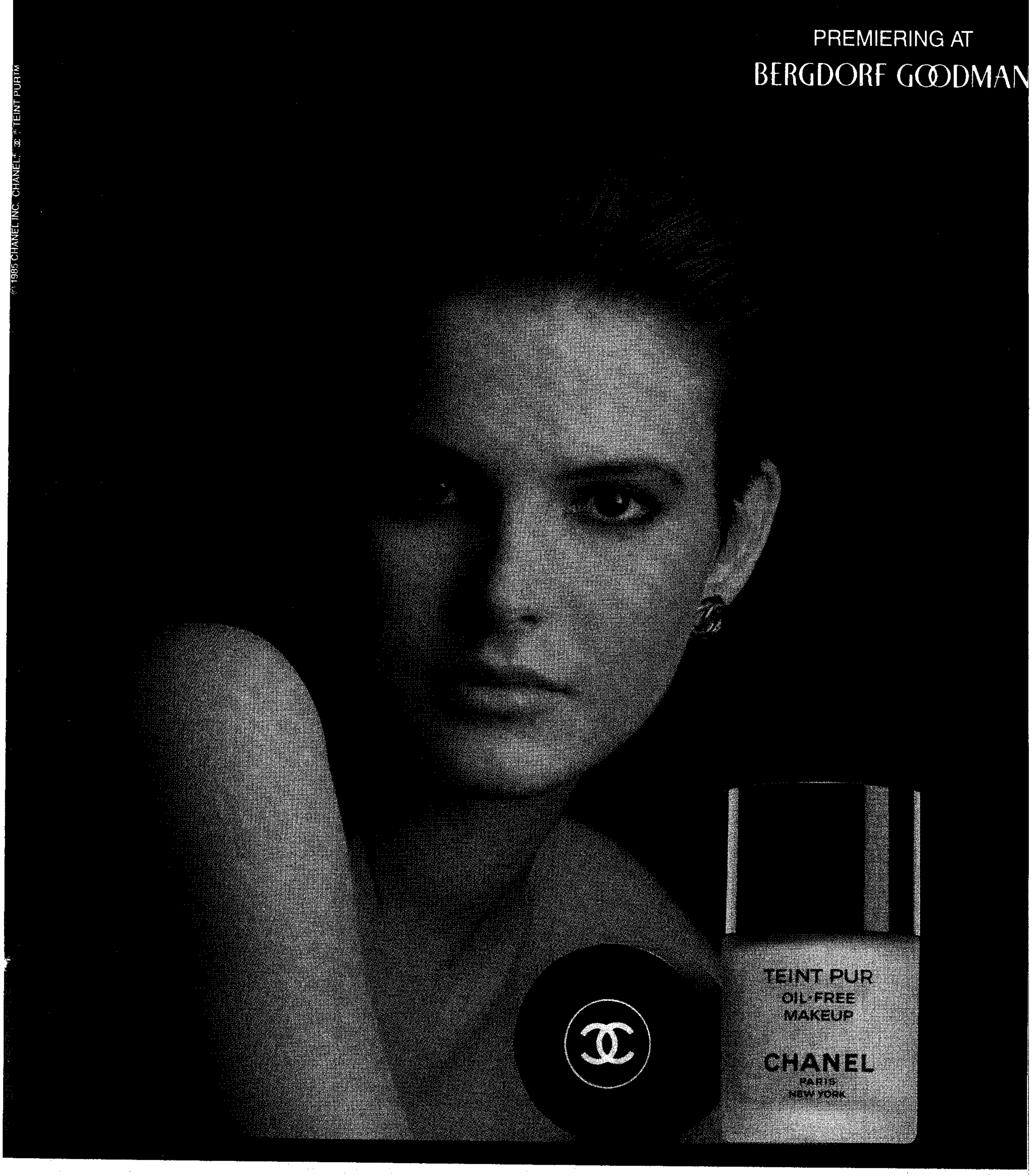
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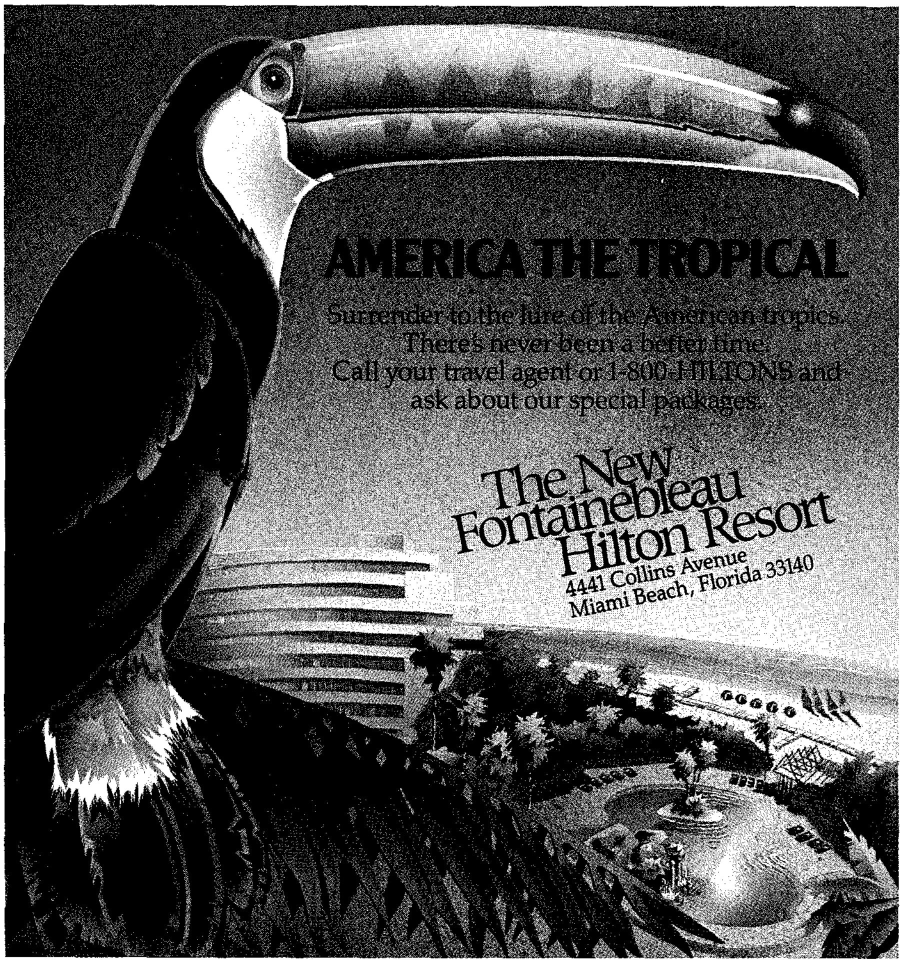
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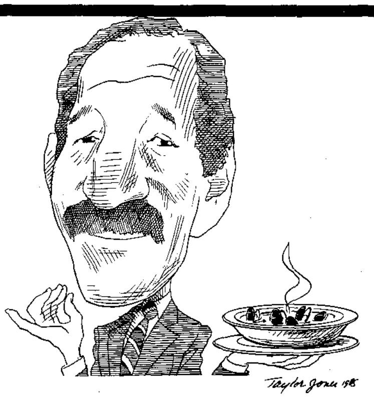
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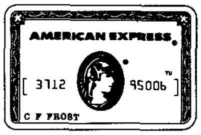
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LETTERS

Blood and Money

FRED THE FURRIER'S FORTUNE IS BLOOD money ["Why Fred's Furs Fly," by Patricia Morrisroe, January 20]. Many of the furs that Fred Schwartz sells are obtained through the use of the barbarous steel-jaw leg-hold trap. Think of the time you crushed your finger in a car door. Now imagine being caught for days, the way that animals in traps are. They often die painfully from starvation or exposure.

The cruelty of the leg-hold trap is underscored by the trapping term "wring off," which describes the single leg found in a trap after an animal has chewed it off to escape. Though trappers are loath to admit it, about half of all the creatures they catch are animals such as birds, dogs, or cats that are of no commercial value to them. Trappers call them "trash animals" because they are merely thrown away. The fur industry has made furs seem glamorous. We should not overlook the blood on its hands.

Kevin Malanga
North Caldwell, N.J.

IT IS AMAZING THAT YOU COULD PUBLISH an article about Fred Schwartz and the fur industry without confronting the fundamental issue: where the fur comes from. There was life behind those pelts. Any woman (or man) who wears a coat that requires the death of 40 animals is either ignorant or callous, and any publication that promotes wearing furs can only be called the same.

Michele Menzies
Manhattan

IT SEEMS TO ME THAT *New York* HAS always prided itself on its humanitarian consciousness, regularly running articles full of social concern along with its yuppie-oriented news and ads. How, then, to explain your celebration of "Fred the Furrier" Schwartz? Do not defenseless animals, caught in cruel leg traps, deserve the same empathy and protection as all the hapless and helpless groups you've championed in your pages? This is one yuppie who does not want one of Fred's $2,500 specials. I am keeping my Welsh terrier, with her beautiful black-and-tan coat, hidden out here in Brooklyn, lest Schwartz try to sell her as a jacket to some working woman at his Fifth Avenue fur vault.

Sheila J. Kaplan
Brooklyn

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

AS THE GREENPEACE PEOPLE SAY, "IT takes up to 40 dumb animals to make a fur coat, but only one to wear it."

Lore Behrendt
Queens

ABOUT 40 PERCENT OF FASHION FURS come from trapped animals; the rest come from ranches. A ranch is not a better fate for animals, given the strict confinement, stress, and total disregard for their physical or psychological well-being. Why should ranchers bother? The treatment of a creature seldom affects the quality of its pelt.

Magdalene Ruzza
Manhattan

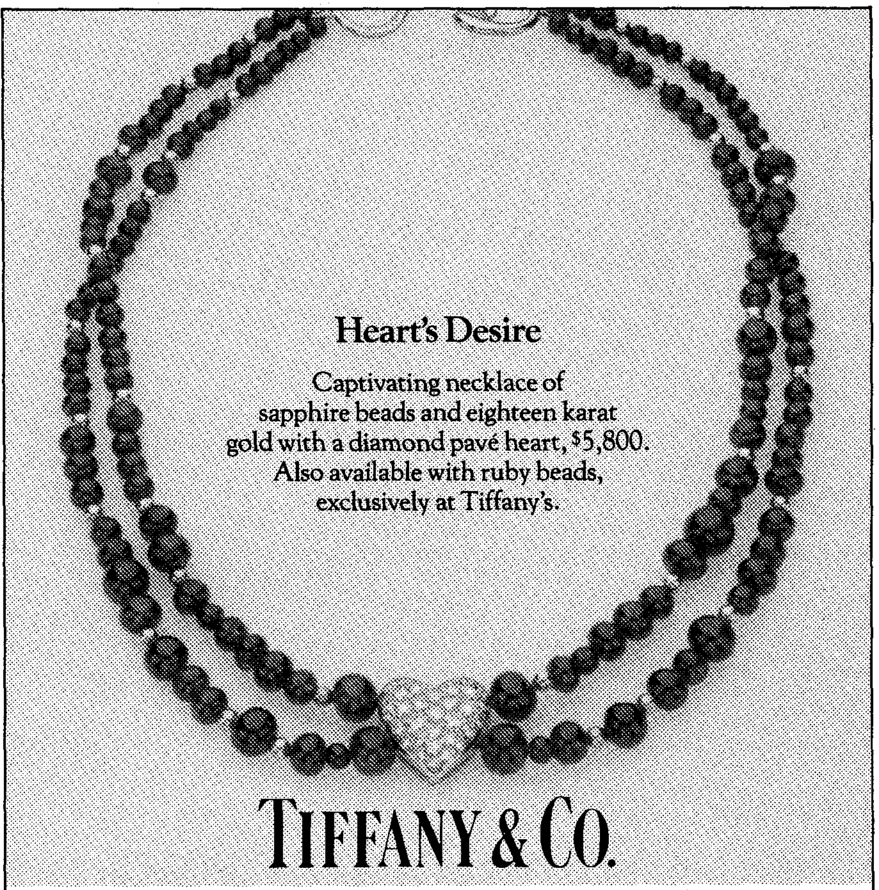
ACQUIRING A FUR COAT WAS NOT WHAT being a working woman was all about when my generation broke through the barriers to take its place in the work force. Now, by male design, younger working women are kept financially strapped by their pursuit of trendy glad rags of third-rate quality. Fred the Furrier and Leslie Wexner ["The Bachelor Billionaire," by Julie Baumgold, August 5] know the key to exploiting women eighties-style: Induce them to buy shoddy new junk every couple of years, pocket their money with a big smile, and tell them they're liberated. I hate to say it, but women can be such saps.

Brada Savanne
Manhattan

Remembering Fay Joyce

THIS PAST NEW YEAR'S EVE, I WAS UNABLE to chase a memory from my head. The recollection was of Fay Joyce two years ago, dancing and laughing at a New Year's Eve party, filled with the heady excitement of being newly arrived in the world's most exciting city as a reporter for the world's most influential newspaper. As I read David Blum's article ["A Loss of Balance," January 13], memories of another sort surfaced: Fay missing dinner appointments, speaking with great weariness, walking around as though stricken by grief, a young widow in mourning.

Fay Joyce was a woman of effortless wit, unknowable demons, and considerable talent. I, like many of her friends, watched her metamorphosis from that first image of exuberance to her ultimate and utter dejection. And while there is no denying that her lagging performance at the *Times* contributed to her unhappiness, I believe her failed love affairs and her inability to form a new, stabilizing relationship caused her the greatest pain. She was, in the months before her death,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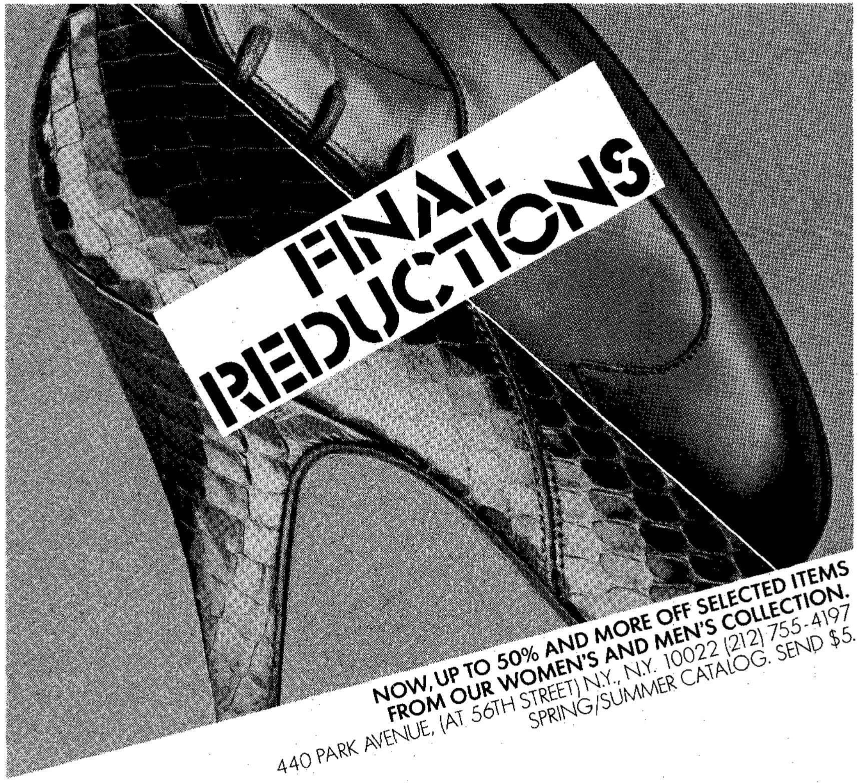
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Shira Dicker
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DAVID BLUM CALLS SAVANNAH A "SMALL Georgia city." Savannah has been an important port since the country started, and is a primary tourist attraction. He also mentions the "many Jews who have settled [here] over the years." The Savannah Jewish community dates from 1733, when Mickve Israel was founded. The early Jews, who were mostly Spanish and Portuguese, were well established by the time of the Revolutionary War. As far as Jews and the South are concerned, there are older Jewish communities here than there are in many areas in the North. The immigration of Spanish Jews and later, in the 1840s, of German Jews started these settlements. The immigration Blum refers to occurred after 1900.

Mitchell Binder
Boca Raton, Fla.

The Selling of American Heritage

THE "INTELLIGENCER" ITEM IN YOUR JANuary 20 issue headed "Palace Coup at *American Heritage*" [by Lisa de Moraes] is a grotesque distortion of a complex business situation. As in many companies, there has been tension between management and ownership at American Heritage, but at no time did the officers of the company make the statement you attribute to them. It is my understanding that Mr. Reed and the board had decided to sell the company many months before the June meeting. Therefore, it is ridiculous to suggest that management forced the sale in the way that you describe. The sale of American Heritage to Forbes is a transaction that is beneficial to everyone concerned. It's a shame that you didn't do some more research before you ran your story.

Byron Hollinshead
President, American Heritage
Manhattan

Herb to Burger King: Drop Dead

HOORAY FOR HERB! WE HERBS ["ON MADIson Avenue: Hamburger Helper," by Bernice Kanner, December 9] are discriminating enough to avoid the non-nutritional, artery-clogging slop that passes for food at Burger King and its friends.

Herbert S. Rubin, M.D.
Fall River, Mass.

Public Service

I IMMENSELY ENJOYED JANE YOUNG'S "The Fathers Also Rise" [November 18]. Such articles are quite relevant nowadays. Your magazine seems to be ahead, in terms of sensitivity and understanding, of our society's trends and needs and, thus, your readers' needs.

A. Katz
Brooklyn

NEW YORK

INTELLIGENCER

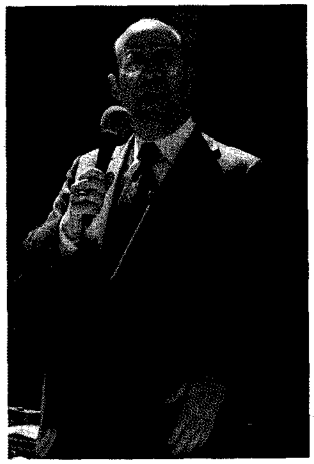
BY JEANIE KASINDORF

ABRAMS OPENING?...A CUOMO FOR THE HOMELESS...*LILLIAN* AND THE *TIMES*...MURPHY TALK

TWO ALBANY HATS FOR BOB ABRAMS?

Democrats are wondering whether Governor Cuomo's announcement that he would like the next lieutenant governor to run two top-level state offices will pave the way for State Attorney General Robert Abrams to enter the race for the number-two spot. One local Democrat last week was quoting an Abrams staffer as saying the attorney general might be interested in running for the post "under certain circumstances."

Abrams spokesman Ethan Geto says Abrams and Cuomo have never discussed the subject. "He is not looking to be tapped for the post," Geto insists. "It is an extraordinarily remote possibility."



ABRAMS

HOMELESS HAVEN: WHICH BOROUGH?

City and state officials are closing in on a choice between East Brooklyn and the South Bronx as the site for that housing project for homeless families who now live in welfare hotels. The project, which is being coordinated by Andrew Cuomo, the governor's son, may eventually house up to 1,000 families.

It will come a step closer to reality this week when City Council President Andrew Stein asks the Board of Estimate to allow the state's Urban Development Corporation to condemn the property, thereby circumventing the city's public-land-use review procedure.

The housing will be built by a nonprofit corporation, and Tishman Speyer Properties has agreed to put up the first 200 units at cost. The Dime Savings Bank will help arrange financing for less than it would normally charge. If the Urban Development Corporation acts quickly, the first 200 families could move in by next winter.

BACKSTAGE DRAMA FOR *TIMES*'S GELB

Would the New York *Times*'s Arthur Gelb assign a feature on *Lillian* as a way to make up for Frank Rich's review of the Broadway play? That's what it sounded like to the backstage crew at the Barrymore Theatre, who watched *Times* deputy managing editor Gelb and his old friend, *Lillian* director Robert Whitehead, argue about Rich's critique of the one-woman play.

Gelb was on his way to congratulate Whitehead's wife, Zoe Caldwell, on her performance when Whitehead stopped him. The director complained so vigorously about "what that funny little fellow who writes for you said about the play" that Gelb ended the conversation by promising, "We're going to do something. We're going to do something."

Gelb says he did talk to Rich about assigning a reporter to write a feature article on Caldwell and Whitehead. "I discussed it with Frank, and he thought it was a good idea," Gelb says. "Zoe Caldwell's a very fine actress, and the relationship between Zoe and her director-husband is a very unusual one. Although it hasn't been assigned, I think it would be an appropriate feature to do."

ZOE AS LILLIAN

A REAL TOWER FOR THE TOWERS

The Towers Nursing Home, on 106th Street at Central Park West, is once again the center of controversy. Developer Lewis Futterman wants to put a high rise on the site of the landmark building. The Towers, which has been boarded up since Futterman bought it, was once owned by nursing-home czar Bernard Bergman, and became notorious during the nursing-home scandal of the mid-1970s.

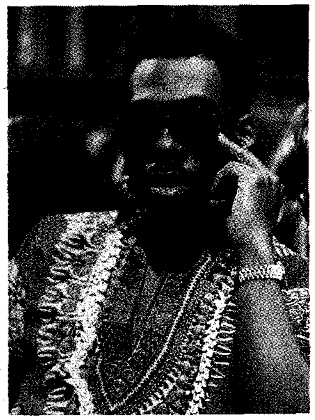
Futterman plans to ask the Landmarks Preservation Commission for permission to place his proposed tow-

MURPHY'S MAN TALKS DEALS

Eddie Murphy's co-manager Bob Wachs has been talking to an executive at United Artists, leading to speculation that Wachs may take some Eddie Murphy Productions projects off the Paramount lot and move them over to Kirk Kerkorian's United Artists.

A source has told *New York* that Wachs has been meeting with UA's Ken Kleinberg about a deal for movie and TV projects that do not star Eddie Murphy. In 1984, Murphy signed an exclusive contract to make his next six films for Paramount. The agreement also gives the studio the right of first refusal on Eddie Murphy Productions projects in which Murphy may not appear.

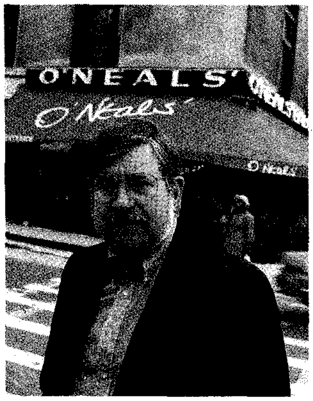
Wachs acknowledges that the conversations have taken place, but insists that they do not involve Murphy. "I only did this as a favor for somebody else," Wachs says. "We're not announcing anything until we're ready."



EDDIE MURPHY

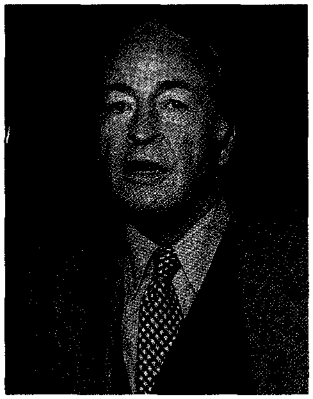
Photographs: top, Stafford/Globe Photos; center, Joan Marcus; bottom, Jacques Chenet/Woodfin Camp.

WEST SIDE STORIES...LOCAL-NEWS NEWS...GRAMM-RUDMAN TWIST...RESTAURANT SADNESS



MIKE O'NEAL

THE TOWERS



GRIMSBY

er—which may be 50 stories high—in the courtyard of the ornate relic. To bolster his case, Futterman has hired Berle, Kass & Case, a law firm that helped defeat Westway. He has also signed up Ethel Sheffer, the former chairman of Community Board 7, to head a public-relations campaign.

Preservationists are already gearing up to fight the proposal. "Personally," says Tony Wood, public-relations director for the Municipal Art Society, "I think it's outrageous. It would make a mockery of such a little landmark. The Towers would look like a corn on the toe of a giant."

—Lisa de Moraes

CHANNEL 2 MULLS 'DULL' SHUFFLE

Expect some new faces at Channel 2 News. The station's 33-year-old news director, Steve Wasserman, who was hired away from Miami's WPLG in December, has told an acquaintance that he wants to replace some of the station's reporters.

Channel 2 was just voted the best station for TV news in the Northeast in the *Washington Journalism Review*'s annual readers' poll. But the acquaintance says Wasserman, whose top-rated Miami show was described by one local critic as "highly produced, slick info-tainment," isn't happy with the staid approach of his new reporters. "He thinks some of his staff are dull and boring," the source said. "Those aren't his exact words, but that's the sentiment of what he said."

At Channel 2, Wasserman called the report "definitely not true. I haven't been here long enough to make any grand judgments about those things."

RENT RISE TO POP O'NEALS' BALOON?

Will O'Neals' Baloon, that nineteen-year-old hangout across from Lincoln Center, get tossed out to make way for yet another Roy Rogers or Godfather's Pizza? The Riese brothers, who own those fast-food franchises, last spring bought the lease to the ground floor of the Empire Hotel, where the Baloon is located. Now proprietors Patrick and Michael O'Neal say their rent is being raised by nearly 400 percent.

"I'd be willing to pay twice my rent," protests Michael O'Neal, who will have to move out in April if he doesn't come up with the rent. "But this is unreasonable. We're a Lincoln Center institution. We're almost as old as the New York State Theater."

CHANNEL 7 WEIGHS ANCHOR'S FATE

Following the announcement that ABC-owned-stations division president Dennis Swanson had been named head of ABC Sports, the question at Channel 7 *Eyewitness News* is what that will mean for WABC's news director, Bill Applegate, and anchorman Roger Grimsby.

At the National Association of Television Program Executives convention in New Orleans three weeks ago, Swanson was overheard saying that he and Applegate, who has been fighting with Grimsby, were going to try to get rid of the anchorman before his contract expires, in June 1987. Now that Swanson is gone, Applegate's future may also be in doubt. Even if Applegate stays, he will have to convince Swanson's East Coast replacement, Lawrence Pollock, who was the general manager of Cap Cities' Philadelphia station, to take Grimsby off the air.

GRAMM-RUDMAN'S HOLIDAY TOLL

While most of Washington's pundits are busy pondering what will happen to the defense budget and the country's social programs under the Gramm-Rudman-Hollings bill, members of Congress are busy pondering what will happen to their Fourth of July vacation.

One little-noticed provision of the bill, which requires a balanced budget by 1991, is the built-in punishment for the House of Representatives. If the congressmen fail to complete work on the major appropriations bills they are supposed to pass by June 30, they will not be allowed to shut down for their sixteen-day July Fourth recess.

'NOTHING NORMAL' AT NEW MAGAZINE

Paul Davis—the artist who creates those familiar posters for Joseph Papp's Public Theater—has a new project. He is designing a highbrow literature-and-art quarterly called *Normal*—a deliberately ironic name intended to mean that the journal will be everything but.

Normal, which is to sell for $7 an issue, will carry no advertising. Editor Gini Alhadeff, a former program coordinator at the Museum of Modern Art, says she plans to rely instead on funding from corporate sponsors. The first issue, due out in May, will include an interview with the late novelist Italo Calvino, introduced by Umberto Eco, and a special four-page gatefold of drawings created for the magazine by Jasper Johns.

Photographs: top, Don Hamerman; center, Joe Rodriguez/Black Star; bottom, Donal Holway.

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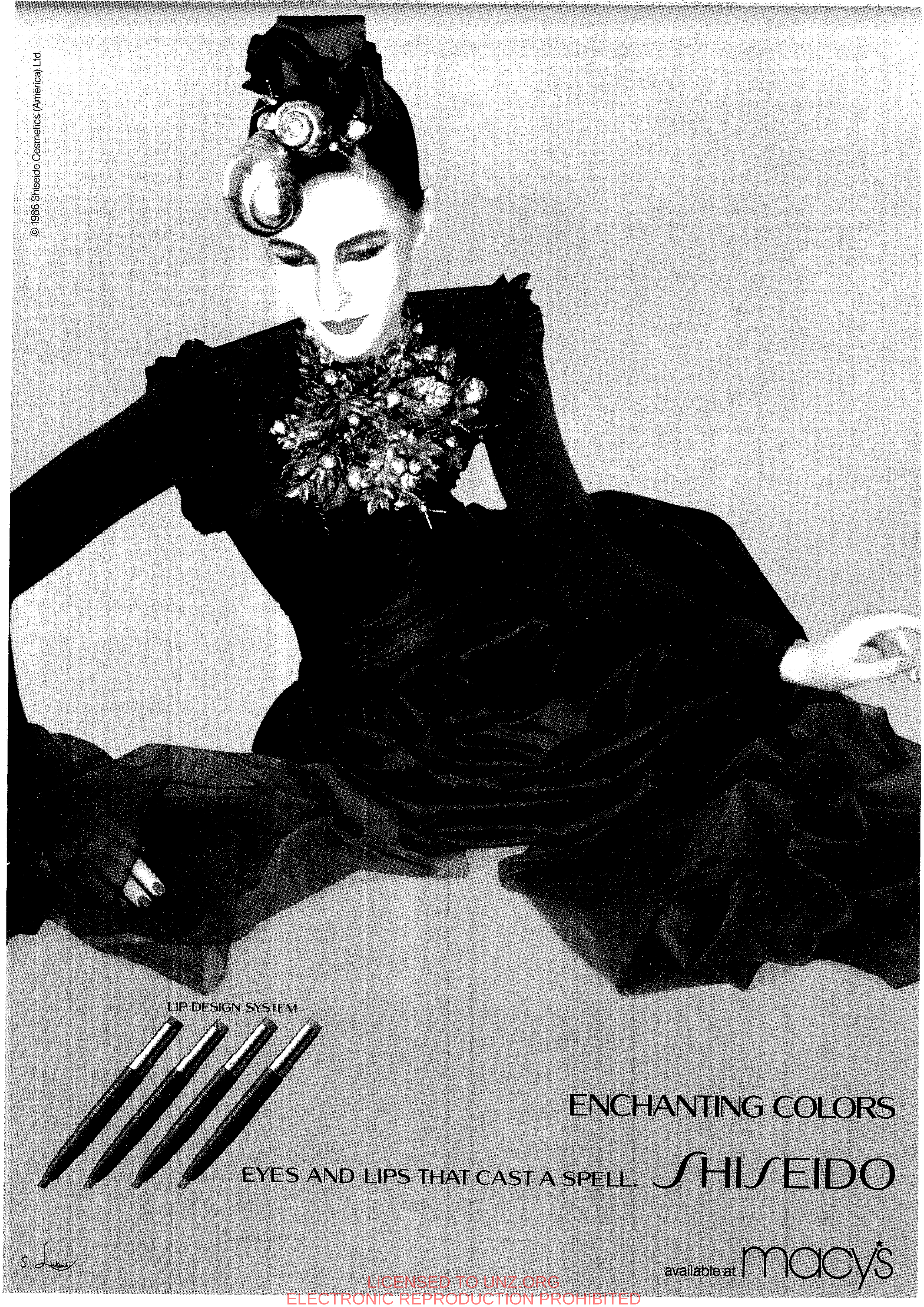
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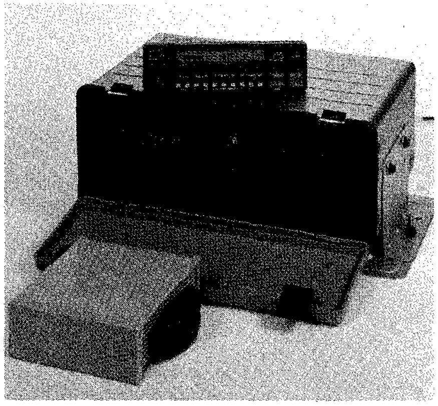
THINKING PINK

Time for Packaging

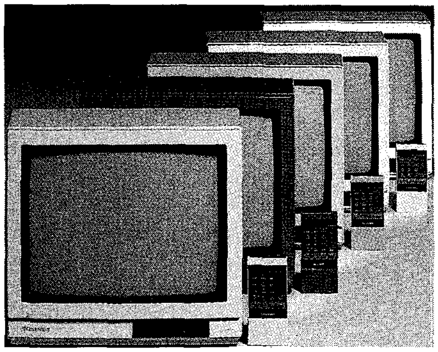
DON'T EXPECT ANYTHING REVOLUTIONARY from the electronics industry this year. Companies are merely stuffing whatever they've already got into prettier, smaller, or more versatile packages. Basic appliances—TVs, microwave ovens—are being tinted in David Hockney pastels. Then there's a slew of new portable compact-disc players—streamlined machines barely bigger than the discs themselves. And in their conviction that humans are capable of more than walking and chewing gum at the same time, manufacturers have come up with some whimsical combos: With the new, improved "boom boxes," the average Joe should be able to boogie and watch basketball simultaneously, without so much as slipping a compact disc.



Sony's $1,000 Disc-Jockey with remote.

Compact-disc players seem to be turning up everywhere. If 1985 was the year of the VCR, we are now on C.D. time. Last year, some 800,000 compact-disc players were sold. Analysts expect sales closer to 1.5 million in 1986. At last, the price of this sexy technology—which uses a laser stylus to scan small iridescent platters—is almost right. When they were introduced in 1983, compact-disc players were selling for more than $1,000, with discs priced at over $20. Today, you can buy a player for as little as $150, and discs are as cheap as $11.

Sony introduced the world's first portable C.D. model, the D-5, in the fall of 1984. Now there are a dozen competitors, and sales of these "pocket players" could win as much as a third of the total C.D.-player market. The average price of the new machines from Panasonic, Hitachi, Pioneer, Technics, Quasar, and JVC is around $300 (Sanyo's CP-10 is the cheapest, at $249). Sony, Technics, and Panasonic make the smallest, lightest units, while Hitachi's eight-inch by two-inch by seven-and-a-half-inch machine seems downright clunky.



Candy-colored TVs from Sharp.

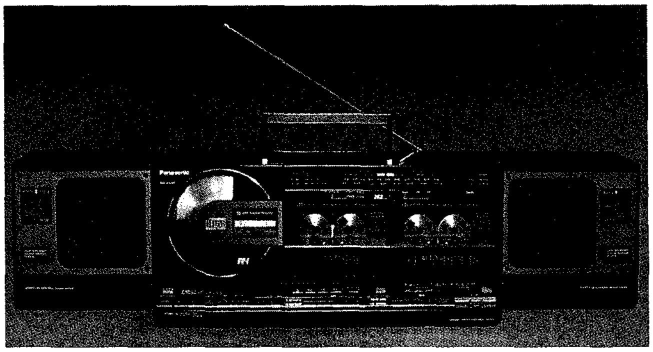
But this time, size may not be a consideration. Toshiba says that 85 percent of all portable players are bought not to jog by but to plug into a living-room audio system. With that in mind, the company has come out with a pocket-size C.D. player, the XR-P9, which even has an infrared remote control (a small sensor snaps into the top of the unit, which can then be operated with the fourteen-button controller). The company is so sure that this machine will be used primarily at home that its base is angled at 45 degrees so it can be operated easily while it sits neatly on a shelf, and earphones are offered only as an option. For use outside the home, the player comes with a DC power pack that provides up to nine hours of sound.

Companies are also rolling out C.D. players for cars. Automotive C.D. accessories range from deluxe machines to low-cost adapters for plugging in portable players. Sony's Disc-Jockey is the Mercedes of the lot. This multi-disc player is a mini-jukebox. The lunchbox-size unit holds a magazine, or changer, of ten discs. The player is professionally installed in the trunk of the car. After that, everything down to the selection of each individual track is controlled by a hand-held remote unit that can be attached to the dashboard or passed from passenger to passenger (a cute little binder is used to store liner notes and a directory of selections). At $1,000, the Disc-Jockey is about twice the price of the average dashboard-style C.D. player. And complete installation (including the type of speakers and tuner that will allow the listener to take advantage of digital audio sound) could bring the total closer to $2,000. Even so, Sony salesmen are convinced this will be the toy of 1986.

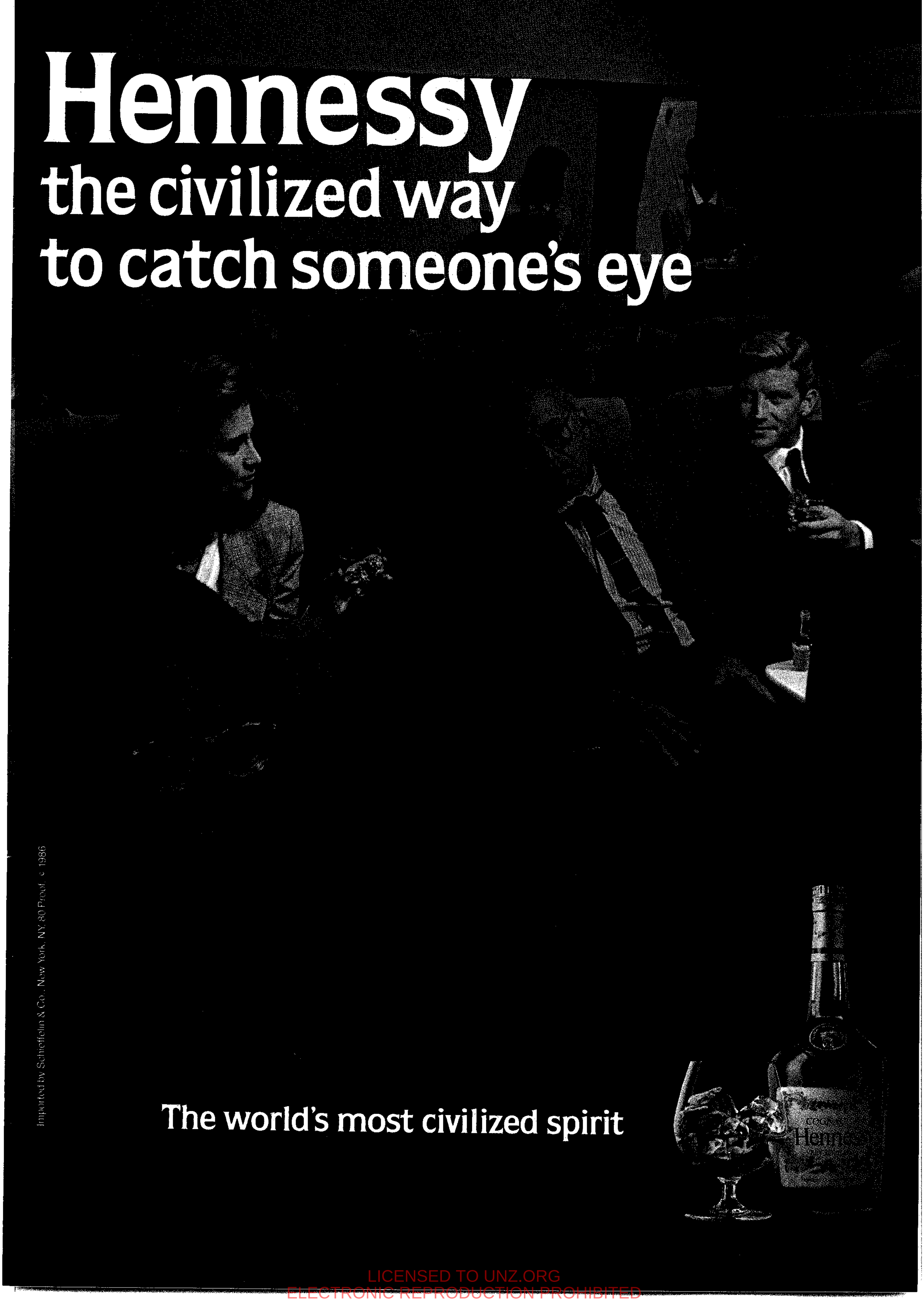
For those interested in cheaper toys, Philips Auto Audio makes a portable player, the CD10, that slides in and out of a simple tray/pre-amplifier hooked up to the car's power supply. Because the CD10 is a self-contained book-size player, it can be used out of the car as well. It has an AC adapter for home use and sells for $399.

But there are several other ways to add the luxury of C.D. sound to a car. Jensen, Concord, and Sparkomatic are all offering C.D.-adaptable hardware. Jensen's dash-mounted AM-FM-and-cassette receivers, the JXL-45 ($334.95) and JXL-55 ($274.95), are designed to accept the C.D. input. With the company's $19.95 wiring, a portable C.D. player can be plugged right in. Concord makes similar units, which range from $289.95 to $649.95. Concord's wiring costs $14.95. Sparkomatic's CDA-50 is an adapter that mounts under the dash and connects to the radio-antenna input. Cables are provided for connecting the player to the adapter, which sells for $19.95. Understandably, makers of the more expensive C.D. auto equipment are not exactly encouraging this do-it-yourself route. A Sony spokesman says that the portable models, even its own, are not designed to withstand potholes. According to Jensen's Roger Heuberger, however, Sony's D-5 played smoothly during test drives.

One more for the road: Panasonic's new boom box—the RX-CD70—with two cassette players, an AM-FM radio, two detachable speakers, and the C.D. It sells for $600. Citizen has taken a different approach to the ultimate boom box. Its version has a built-in, pocket-size TV where you'd expect a cassette player to be. It will sell for



Panasonic's boom box—C.D. and cassette players, plus radio.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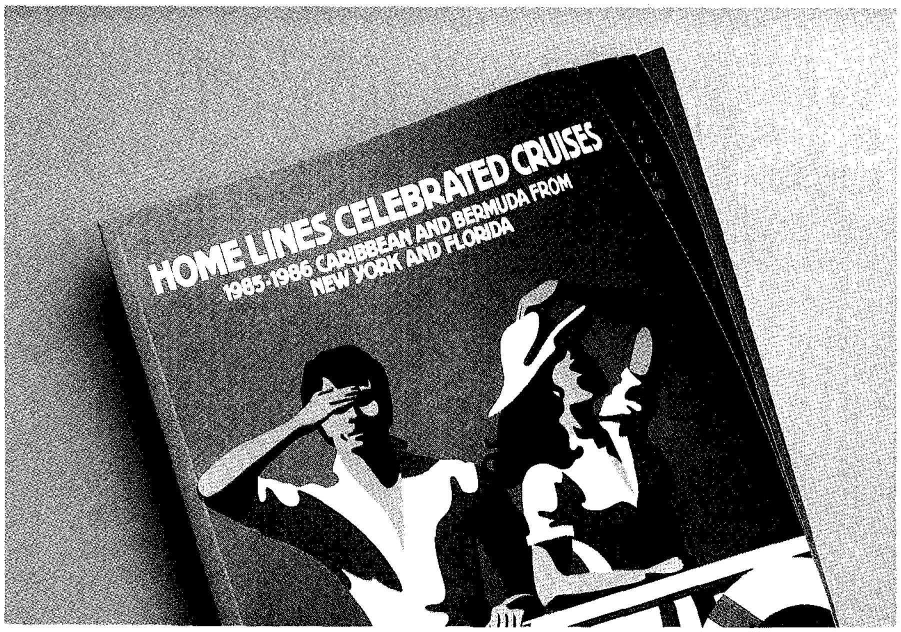
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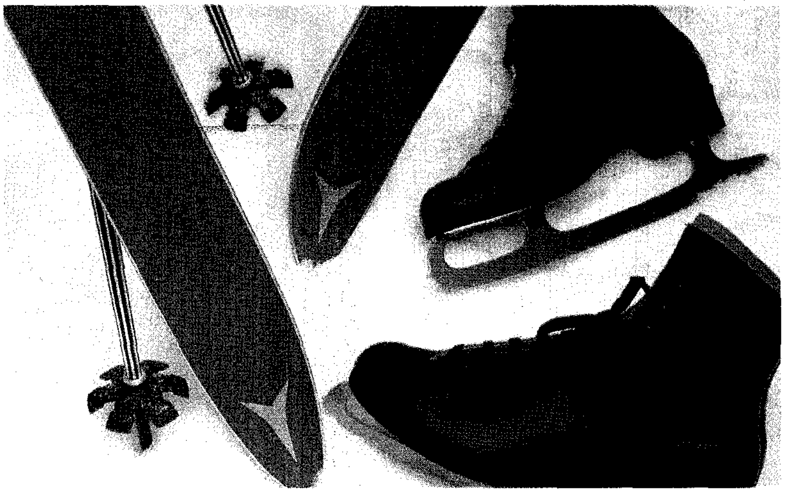

Resorts in this area have been known to go as far as dyeing their snow blue to attract attention.

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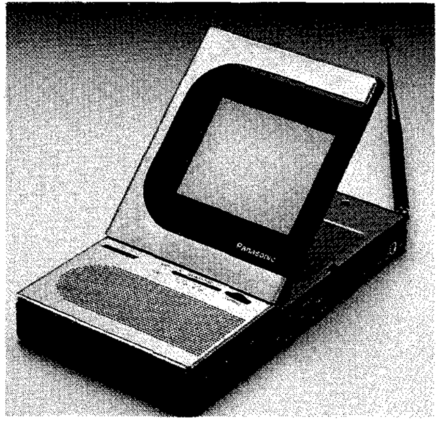
around $200 when it is introduced in the fall.

And, finally, there's a pocket color-television set that is actually watchable. Panasonic's Pocket Watch has a screen measuring just three inches diagonally, but it has a wide viewing angle that makes it easy to watch, even when not positioned directly in front of the viewer. It is about six and a half inches long, three and a half inches across, and a mere seven eighths of an inch deep. For outdoor viewing, the screen flips up to cut glare.

On the 8-mm.-video front, Sony introduced yet another first—a television set with a built-in videocassette recorder. Thanks to its tiny size, this 8-mm. VCR fits neatly into the base of the set, which sells for a hefty $2,200.

Despite its obvious attractions—handy audio-size cassettes and long-playing (up to 24 hours) digital audio sound—8 mm. still faces an uphill battle against VHS, the established VCR format. Sony began selling a hand-held 8-mm. video camera, the Mini-8 "Handycam," last year (to date the company has sold 100,000 units). But the VHS manufacturers are still staunchly opposed to the new format, and so far only a handful of companies have joined Sony: Canon, Kodak, Sanyo, and Pioneer are marketing either 8-mm. camcorders or playback decks or both, and the Koreans are in the wings. Price is another obstacle: The machines sell for $1,700, about twice the price of conventional models. Still, some industry observers believe that 8 mm. is already beginning to emerge as the preferred format for camcorders.



Panasonic's three-inch Pocket Watch.

But JVC is about to complicate things with the introduction of the tiny 2.9-pound Mini VideoMovie camcorder, which uses miniature VHS cassettes that record for one hour and can be played back on current VHS machines. It sells for under $1,500.

While 8 mm. has already "captured the public's imagination," according to industry expert David Lachenbruch, editorial director of the newsletter *Television Digest,* "the big question is whether it

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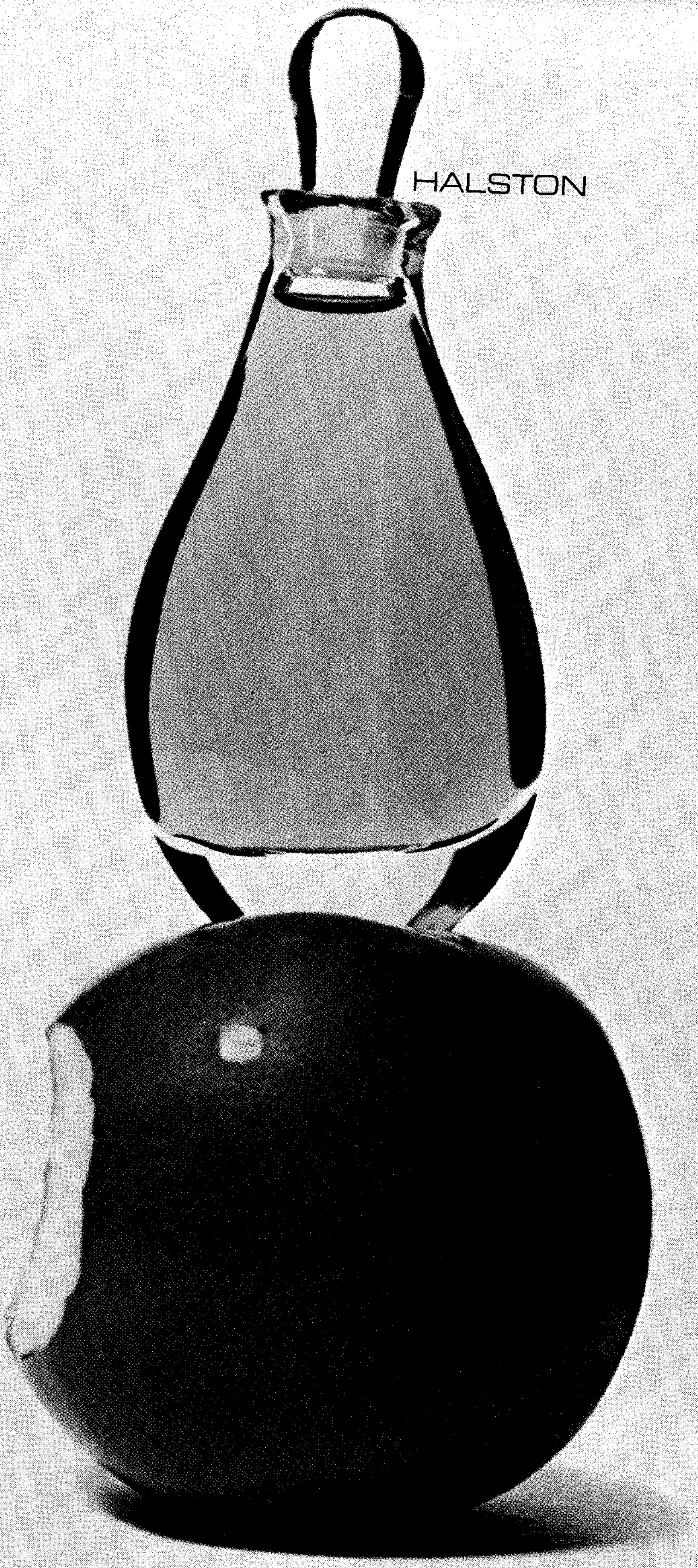
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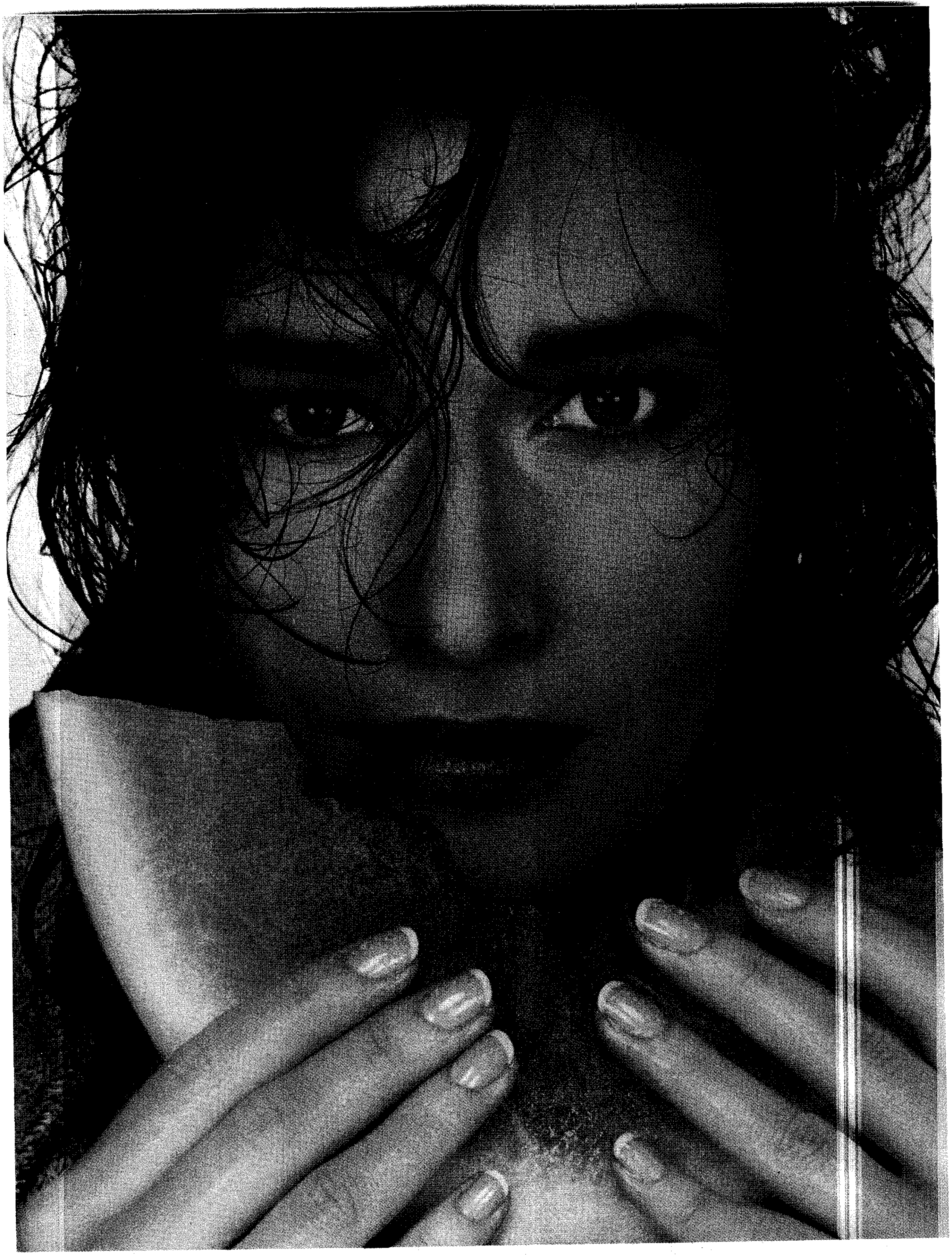
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will graduate to the home-VCR format." The key will be the availability of pre-recorded 8-mm. software, which is not expected on the market in a major way until 1987 at the earliest (several anticipated announcements by Kodak and Sony have failed to materialize).

But stay tuned: By 1990, even 8 mm. will be passé. "We're in the last gasp of the analogue age. The same digital revolution that came to audio will come to video," says Lachenbruch. "You'll have the C.D. equivalent of video technology with new, totally digital formats that will create true broadcast-quality images."

Best Bytes

Ocean Lines: CELLULAR PHONES HAVE not exactly been a runaway success on land, but that's not stopping AT&T from introducing a cellular phone for yachts. AT&T's marine phone was designed to withstand rugged nautical conditions and can be used to make contact with any other phone in the world via the already established land-based cellular network. It costs $2,995.

Expressly Oriental: Julia Child and Craig Claiborne, move over: Rocky Aoki is here! The founder of the Benihana restaurant chain (famous for the samurai swordsmanship of its chefs) is now featured on two 90-minute videocassettes, each teaching the secrets of Oriental cuisine. On the Chinese-cooking cassette, Aoki is assisted by cooking instructor Rosa Ross; Susan Fuller Slack helps out on the Japanese-cooking tape. Both cassettes come with full-color cookbooks and cover everything from utensils to desserts. The cassettes are being released by Best Film & Video Corporation of Great Neck, New York, and each is $39.95.

The Videocassettes of Summer: It's warm-up time for Little Leaguers who have VCRs. Young ballplayers can pick up some tips and hone their skills before the start of the new season with two new videocassettes. *The Little League's Official How-to-Play Baseball by Video,* produced by NBC directors John Gonzalez and David Stern, was created for the eight-to-twelve-year-old set. The 70-minute program has nineteen segments demonstrating the basics—from tossing and catching the ball to bunting and sliding. By MasterVision, the cassette sells for $39.95 at video stores.

CBS/Fox Video is releasing a how-to baseball cassette starring a real pro. *Mickey Mantle's Baseball Tips for Kids of All Ages* will be out this March. This tape teaches the basics using an instruction plan created by slugger Mantle, pitcher Whitey Ford, and shortstop Phil "the Scooter" Rizzuto. College All-Stars and Little Leaguers demonstrate the moves. There's also a section on baseball strategy and some warm-up exercises. The 70-minute cassette sells for $19.98. ■

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The Bottom Line/Dan Dorfman

TAKING YOUR IRA OUT OF RETIREMENT

Beyond the CD

OVER THE NEXT TEN WEEKS, AMERICANS will scramble to invest an estimated $22-billion in their 1985 IRAs (Individual Retirement Accounts). The deadline is April 15. With all that money looking for a home, an obvious question arises: Which are the best IRA investments? For that matter, which are the worst?

Venture capital, mortgages, equipment leasing, and foreign stocks pop up on the best-bet list of three top financial planners—each of whom was asked to pick his or her three favorite IRAs. In interviews with my assistant, Jeannette Walls, the three predicted annual returns for their selections ranging from 11.5 percent to 25 percent over the next ten years. They emphasized, though, that the returns could vary from year to year—sometimes greatly.

The most common IRA—a bank's certificate of deposit (or CD, as it's called)—gets a poor rating from the trio of experts. The reason: A low rate of return—around 7.7 percent. Banks' money-market accounts fare even worse, yielding around 7.2 percent. Despite the paltry yields, banks still snare almost 65 percent of all IRA investments—down from 71 percent when the scope of IRAs was expanded, in 1982. Obviously, the public is opting for ease and security. However, *The IRA Reporter,* a Cleveland-based publication that tracks IRA investments, expects the bank share of the IRA market to continue to shrink. "With interest rates in the single digits, people will continue to move their IRA money out of the banks," says managing editor Karen Imhoff.

Zero-coupon bonds are a favorite of many IRA investors—but they're frowned upon by two of our experts. Zero-coupon bonds pay no dividends and, as a result, sell at a steep discount from face value (currently about 40 cents on the dollar for a ten-year bond). When they mature, they're redeemed at face value. A low annual rate of return—about 9.2 percent over ten years—is the primary reason for avoiding zeros.

The U.S. stock market, which, as measured by the Dow, has roughly doubled since August 1982, gets a bum rating from one of our experts. And, in fact, none of the three included among his or her top choices either a stock or a mutual fund devoted solely to U.S. stocks.

As one of the experts, Gary Goldberg, 45, head of Gary Goldberg & Company, of Suffern, New York, put it, "The big run in the stock market is about over." He figures the good news—namely, lower interest rates, low inflation, and the prospects of an economic recovery—has largely been reflected in the big market gain. "Nothing goes up forever," says Goldberg, "and the investment alternatives are much more attractive." He also points out that stock losses in IRAs, unlike other investments, cannot be written off for tax purposes.

THE WINNERS

Investment	Minimum	Estimated Annual Rate of Return	Estimated Return on $2,000 in 10 years
American Capital Government Securities	$500	12.5%	$6,494
American Insured Mortgage Investors	$1,000	11.5%	$5,940
Income Fund of America	$250	20%	$12,383
Phoenix Leasing Capital Assurance Fund	$2,000	16%	$7,095
PLM Transportation Equipment Leasing	$2,000	13%+	$8,089
Seligman Secured Mortgage Income Series	none	12%	$6,212
Technology Funding Secured Investors I	$2,000	18–25%	$10,468– $18,686
Templeton Foreign Fund	$500	20.1%	$12,508

SOURCES: Financial planners Alexandra Armstrong, Gary Goldberg, and Lawrence Krause.

Our other experts are Larry Krause, 46, head of Lawrence A. Krause & Associates of San Francisco, and Alexandra Armstrong, 46, president of the International Association for Financial Planning and head of Washington, D.C.–based Alexandra Armstrong Advisors.

Under the law, you can invest $2,000 each year in an IRA. Another $250 is permitted for a non-working spouse, and up to $4,000 can be invested by a working married couple. The IRA is widely regarded as the best tax-deferred investment around for the average guy. In fact, it's worth borrowing money to buy an IRA, since the interest you pay on the loan is more than offset by the long-term tax break. An IRA investor can begin withdrawals at age 59½ but is not required to do so until age 70½.

Needless to say, not every IRA is a guaranteed money-maker. The three experts have included several investments that do pose risks, particularly their choices in technology, equipment leasing, and foreign stocks. However, the three planners rate their IRA picks as solid investments.

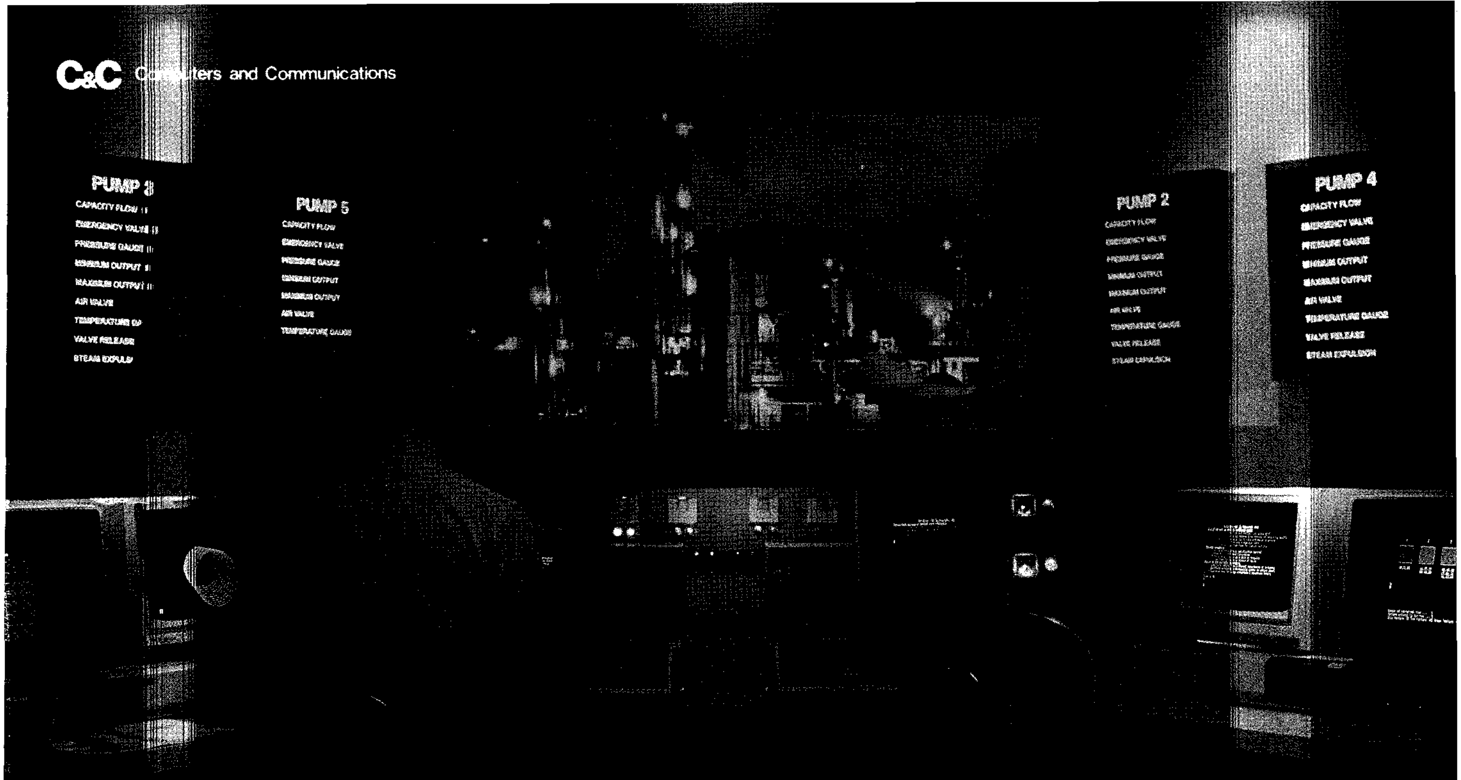
In a rundown of the favorite IRAs (chart), the investment thought to have the best potential—Technology Funding Secured Investors I—was picked by both Krause and Armstrong. A limited-partnership fund of TFSI, a seven-year-old San Mateo, California–based venture-capital firm, it was the only investment chosen by more than one planner.

Since it started, the firm, which invests in promising young privately owned high-tech companies, has returned about 33 percent annually to its investors. Krause thinks TFSI has a shot at continuing that growth rate, which, over a ten-year period, would turn a minimum $2,000 investment into $34,637. However, Krause says he feels more comfortable with a projected 18 to 25 percent annual rate—a forecast that recognizes surging competition in the high-tech industry. (Armstrong estimates an 18 percent growth rate over the next ten years.) A $2,000 minimum investment in the technology fund would return at least $10,468 in ten years with an annual growth rate of 18 percent, and as much as $18,686 with a growth rate of 25 percent.

Krause also favors foreign stocks. While the U.S. stock market was a hot performer last year, it placed only fifteenth in the world's stock markets. A global mutual fund is rated the best way to play the international market, and Krause recommends the Templeton Foreign Fund, of St. Petersburg, Florida. The three-year-old fund has shown an annual return on investors' money of about 20 percent, and Krause sees that rate continuing. Invest $2,000 ($500 is the minimum) and, at that rate, in ten years the investment could grow more than sixfold, to $12,508, according to Krause.

Krause also likes PLM Financial Services, a thirteen-year-old San Francisco–

C&C Computers and Communications



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The computer monitor: the most critical of all picture tube applications. It must be sharp enough for extended viewing from inches away. That's why demanding computer professionals demand monitors from NEC.

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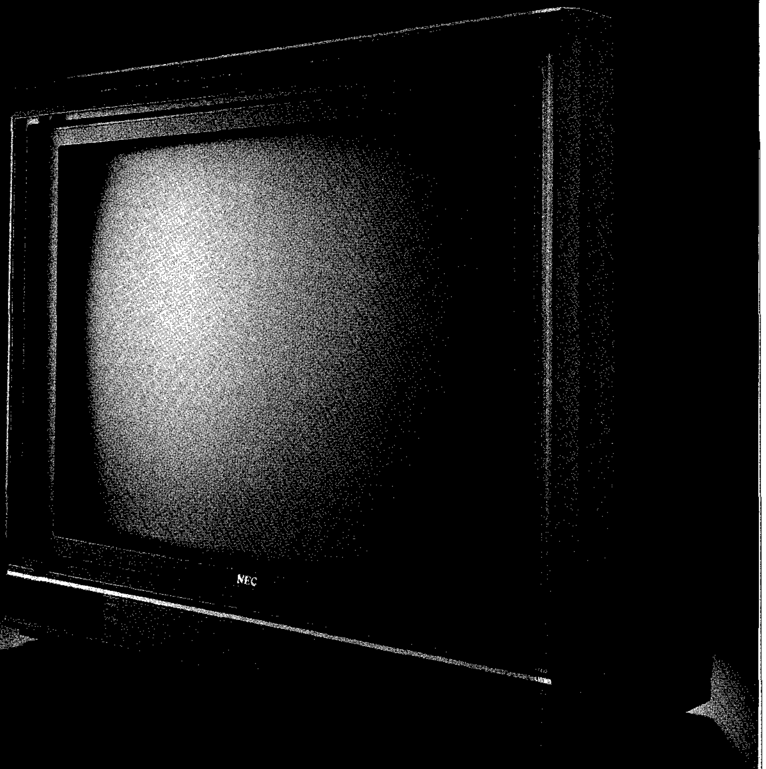

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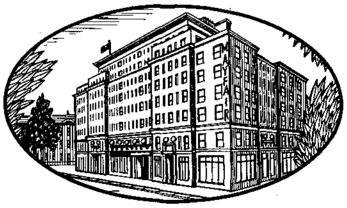

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based company engaged in equipment leasing to corporate America. The specific fund he recommends is PLM Transportation Equipment Leasing Partners IX 1986. In addition to a projected 13 percent annual return, investors share in the proceeds from the sale of transportation equipment. Thus, a minimum $2,000 investment should return around $8,089 in ten years, according to Krause.

Alexandra Armstrong's favorite IRA is the Los Angeles–based Income Fund of America. She likes it so much that she has put her own IRA money into it. The fund, run by Capital Research and Management,one of the nation's biggest money-management companies, includes a mixture of common and preferred stocks and bonds. It turned in a gain of nearly 22 percent in eleven months (factoring in yield and capital gains). Armstrong projects an annual rate of return of about 20 percent over the next ten years. A $2,000 investment ($250 is the minimum) would then be worth $12,383.

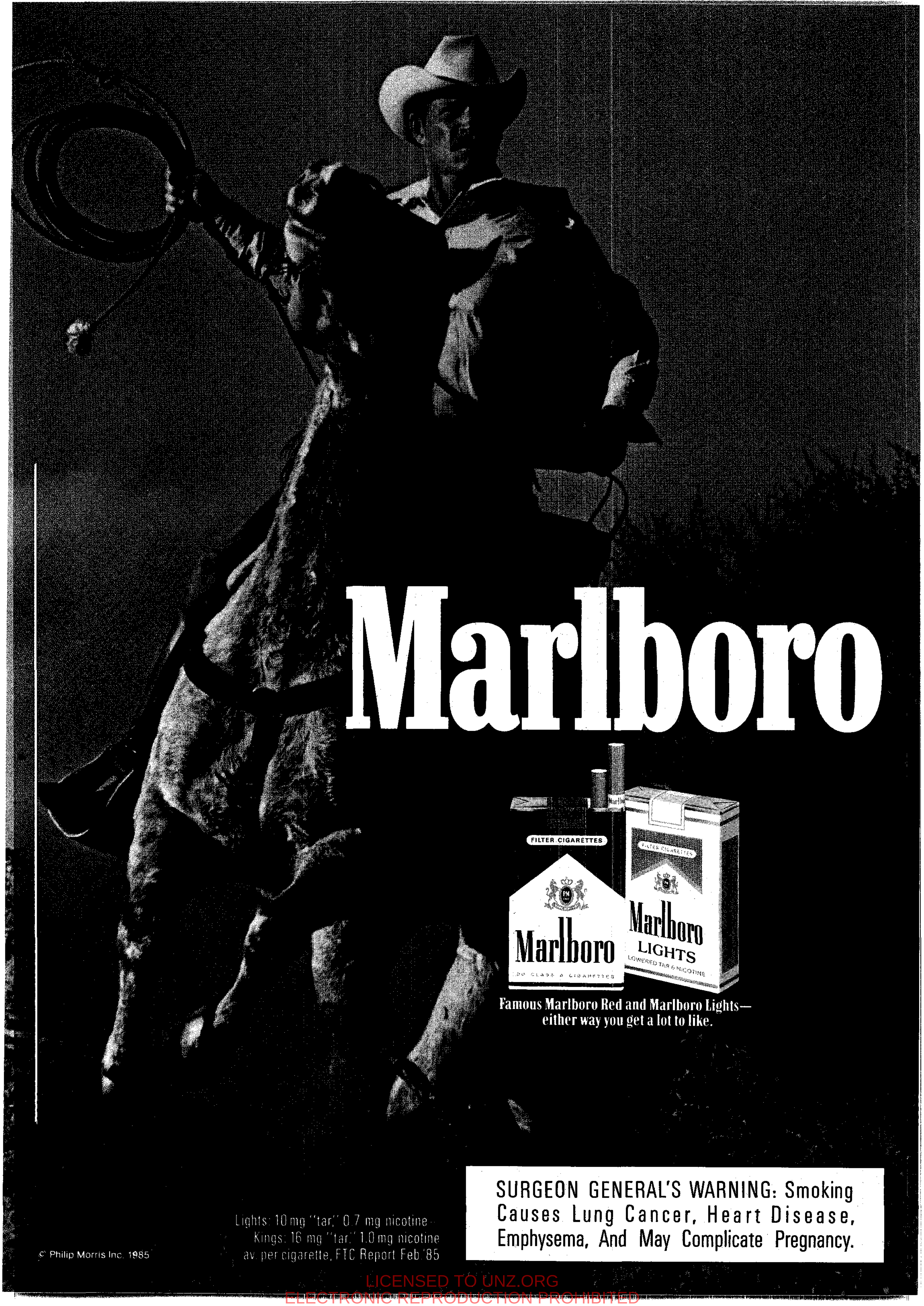
Real estate worries a lot of financial planners, chiefly because of tax uncertainties and overbuilding in many areas. Nevertheless, Armstrong says there are safe ways to invest in real-estate-related funds, such as Ginnie Maes—government-backed mortgages. In particular, she likes Seligman's Secured Mortgage Income Series, a ten-month-old New York fund run by 122-year-old J. & W. Seligman & Company. There's no minimum, and $2,000 invested at a projected annual rate of return of 12 percent would pay back $6,212 in ten years.

One of Gary Goldberg's favorites is Phoenix Leasing Capital Assurance Fund, in San Rafael, California. The company, which is about fourteen years old, mainly leases IBM equipment to government agencies and other businesses. Goldberg estimates a 16 percent annual return, making the minimum $2,000 investment worth $7,095 in ten years. Goldberg sees little risk. "The leases are already in place, and the company has a proven track record," he says.

Goldberg also likes American Capital Government Securities of Houston. With its portfolio of various government securities, such as Treasury bills and bonds, and options, Goldberg estimates the fund's annual return at 12.5 percent. At that rate, if you put in $2,000 (the minimum is $500), in ten years the investment will be worth $6,494, according to Goldberg's calculations.

Goldberg's third choice is New York–based American Insured Mortgage Investors, which buys FHA-insured mortgages. He projects an annual return of 11.5 percent, whereby an investment of $2,000 ($1,000 is the minimum) would return $5,940 in ten years.

The bottom-line message on IRAs from our trio of financial planners: Time is running out—invest now! ■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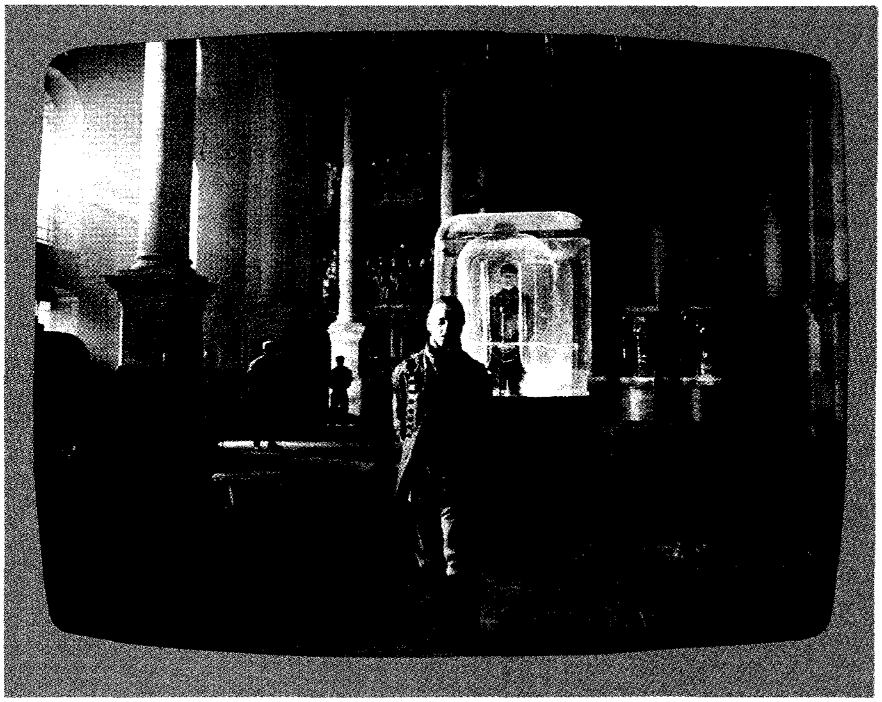
On Madison Avenue/Bernice Kanner

GRACE UNDER PRESSURE



CATCH IT IF YOU CAN: *The networks won't run W. R. Grace's somber spot "The Deficit Trials."*

Future Shock

A NEW TELEVISION COMMERCIAL THAT IS certainly chilling to see, the networks have decided is too hot to handle. "The Deficit Trials" puts its sponsor, W. R. Grace—the company that prides itself on being "one step ahead of a changing world"—out of step with the arbiters of national television.

The networks' decision not to run the "controversial" spot may embroil them in controversy, for Grace's Kafkaesque vision of the future is worth seeing. The setting: a dank and cavernous court of law. In an eerily lighted blue-neon witness box (like the one that encapsulated Superman's father), a citizen of our time is propelled into the future. It is the year 2017, and things have gone sour economically.

A youthful prosecutor, dressed like Robespierre, wonders why our generation wasn't frightened by a national debt that in 1986 reached $2 trillion. "Don't you see," says the accused, "no one was willing to make the sacrifices." "Maybe so," says the prosecutor, "but I'm afraid the numbers speak for themselves."

"Are you ever going to forgive us?" the visitor pleads as the camera pans the hall, where children huddle in tattered coats, shivering, their eyes mournful. "No one knows what another generation of unchecked federal deficits will bring," says the voice-over. "You can change the future. You have to."

The spot, directed by Ridley Scott (who also directed *Blade Runner, Alien, The Duellists,* and the 1984 Apple-computer commercial), was created by Grace's agency, Lowe Marschalk, and shot in an abandoned church in London on Thanksgiving and the following day for roughly $300,000.

The commercial doesn't sell anything—"except common sense," claims J. Peter Grace, the chairman and chief executive of the 132-year-old $7-billion conglomerate. Grace, 72, headed a presidential cost-cutting commission (*New York,* February 18, 1985) that made 2,478 recommendations that would, it maintained, save the federal government $424.4 billion over three years. "We're mortgaging our children's future, forwarding this generation's bills," he says. "We're robbing piggy banks, taxing our defenseless children without representation. It's intergenerational rape, and it's unforgivable." Antonio Navarro, Grace's vice-president in charge of corporate communications, says, "We're Cassandras trying to scare people into mending their ways."

Apparently, they did scare the networks. ABC decided "Deficit Trials" was "inappropriate" for the sought-after time period (following the State of the Union address). CBS banned the spot under the network's policy "not to accept commercial announcements that raise controversial issues of public importance; we deal with such issues in our news and public-affairs broadcasts. Such editorial advertising would allow affluent corporations to exert a disproportionate influence on the discussion of public issues in broadcasting." And NBC, which routed the spot to its top executives, rejected it because of its "controversial nature." This isn't the first time NBC has got cold feet; last year, the network dropped Grace's "Baby" commercial after running it for six months.

"Baby" also deplored the rising deficit. Two officials peered into a crib in a hospital nursery and told the sober occupant that she, like all other new arrivals, already owed the federal government—in round numbers—$50,000. "Wah!" wailed the baby. The commercial ended with a toll-free number that viewers could call for booklets containing Grace's advice on how they could reduce the deficit. Calls came in from 115,000 viewers; 60,000 requested booklets.

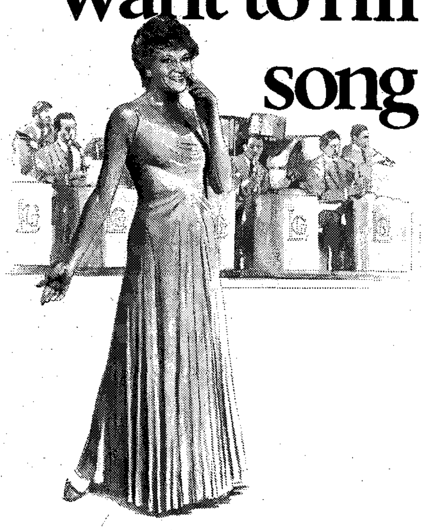
What's surprising is that "Deficit Trials," alarming as it is, raises no controversial issues. "You won't find a soul out there who says, 'Hey, let's have a bigger deficit,'" says Grace's Navarro. The commercial doesn't even offer any controversial deficit-reducing solutions. Why, then, would it be suspect?

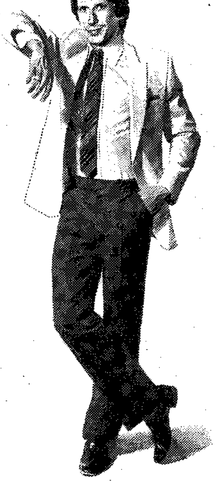
Probably because networks don't want to run an ad that someone, somewhere, might construe as controversial and thus find themselves obliged, under the Federal Communications Commission's Fairness Doctrine, to run a commercial giving an opposing view. (One wonders, of course, who could possibly *take* an opposing view. Maybe the networks are afraid of calls from people—government employees and union members among them—who have felt threatened by Grace's waste-cutting campaign. The President's Private Sector Survey on Cost Control, a.k.a. the Grace Commission, recommended, among other things, using more outside contractors to do federal work, limiting some Social Security benefits, and tightening the Defense Department's bidding system.)

"The networks are selling time," says Steve Elliott, Grace's ad director. "They don't want to be in the business of offering free time. And yet, to my knowledge, no one invoked the Fairness Doctrine after our previous spots."

Maybe a liberal press is rejecting what it considers a Republican idea—though Grace was a registered Democrat until

Because David Brenner, Patti Page and the Guy Lombardo Orchestra want to fill your evenings with song and laughter





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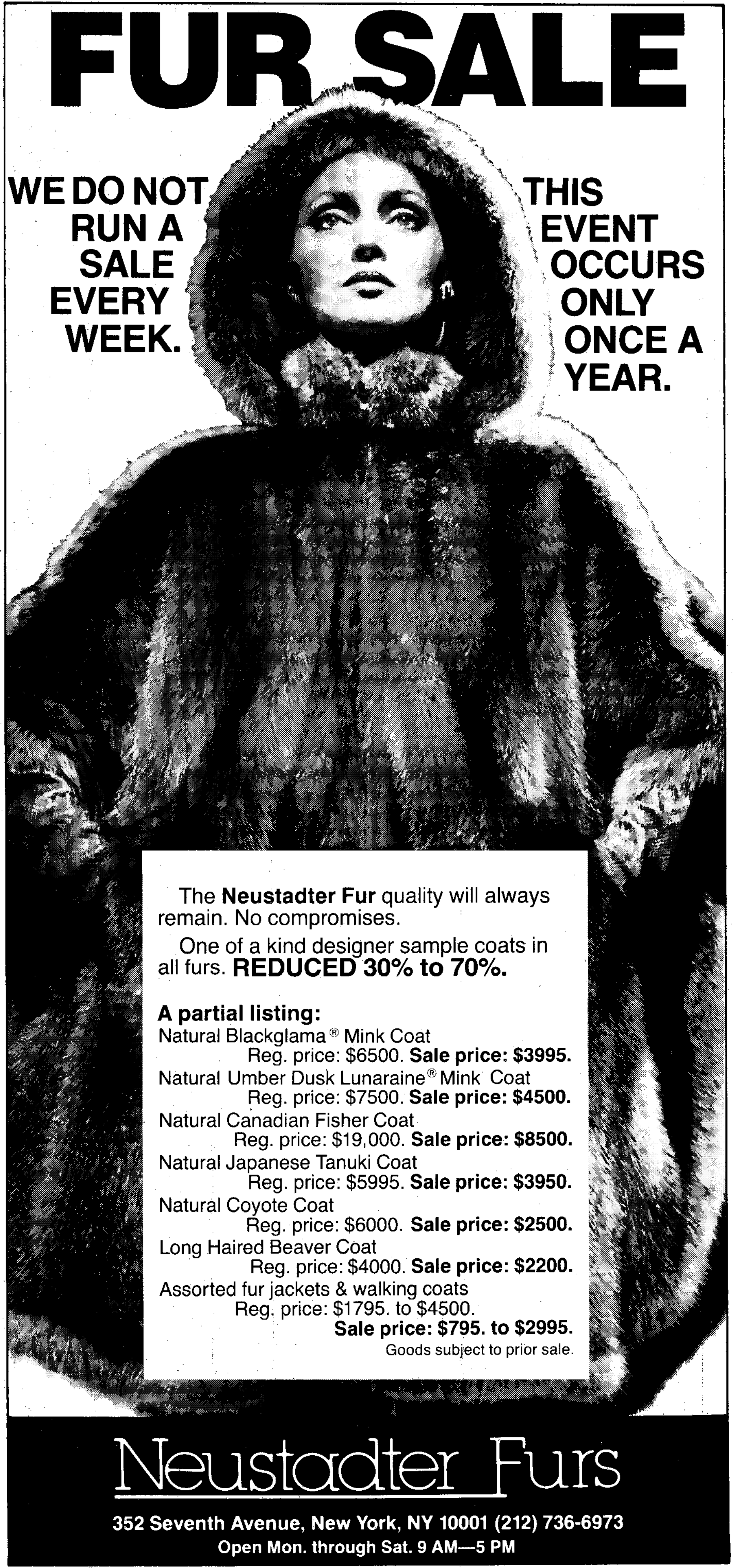

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Natural Japanese Tanuki Coat
Reg. price: $5995. **Sale price: $3950.**
Natural Coyote Coat
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recently, when he became an Independent. Possibly the networks are rejecting the spot, as Navarro maintains, because "their news departments, in their powerful flexing of muscles, have decreed these issues proprietary."

Or perhaps the networks simply won't run a spot so grim, so unrelenting in its tragic view, and thus leave themselves open to airing spots on other grim subjects. (Can floating fetuses and nuclear devastation be far behind?) "Baby" was softened somewhat by humor and an ingratiating newborn. "Deficit Trials" is the definition of *heavy.* It was made that heavy after focus groups, shown a milder version, didn't really see the devastation. Steve Ohman, the ad agency's associate creative director–art director, says, "Viewers told us they weren't moved enough—that we'd have to bring it home to them. Ironically, the networks won't let us bring it into their homes."

Magazines and newspapers have long been printing advocacy ads. In 1979 Smith Kline headlined one of them THE MALIGNANT GROWTH OF FEDERAL SPENDING. Bethlehem Steel bought a page to urge Americans to "tell President Carter what you think he should do about energy." And Rodale Press's newspaper ads advocate reforming the American food system. Even Grace has run advocacy print ads—hurdle-free—since its 1978 campaign to reduce the tax rate on capital gains.

TV ad campaigns are a different matter. The Fairness Doctrine requires broadcast licensees to devote reasonable time to controversial issues. But if a controversial issue of public importance is tackled in a paid announcement rather than in a news broadcast, the licensee accepting the announcement must set aside time for an opposing view, solicit spokesmen to present the view, and provide airtime to those who can't afford to pay for it.

All of which makes networks skittish about accepting controversial ads, denies the public the chance to hear some viewpoints on volatile issues, forces broadcasters to forgo the revenue these ads would produce or offer opponents equal time, and denies advertisers access to the medium that reaches almost every household. The Fairness Doctrine does keep wealthy advocates from out-advertising their poorer opponents. But, says Howard Bell, president of the American Advertising Federation, the doctrine "constitutes enforced censorship, and that's antithetical to the First Amendment."

"Networks have a long-standing policy of selling commercial time only for the promotion of goods and services—not for the discussion of controversial issues of public importance," Herb Schmertz, vice-president of public affairs at Mobil Oil, told the Association of National Advertisers at a TV workshop in 1979. "One could advertise the tastiness of hamburgers or the virtues of feminine deodorants, but one could not touch on issues like the availability and price of gasoline and heating oil."

Still, W. R. Grace *has* managed to get issues advertising on TV. The trend began in the early eighties. By then, Grace had pretty well succeeded in changing its image from that of a shipping company to that of a conglomerate with interests in chemicals, natural resources, and consumer services, but it hadn't convinced investors that the company's management was savvy. So it decided to raise issues important to its future and the nation's—issues like productivity, economic slowdown, and long-term planning.

The first spot, which ran in 1982, focused on a baseball game in Japan while the voice-over bemoaned the competitive edge the Japanese had gained over the U.S. Another spot showed an abandoned factory while the voice-over mourned a death in the family—the "product of an unproductive economy—our economy." In 1983 Grace bewailed the slowdown of investment in America as companies looked only to short-term profits rather than to long-term planning. It moved on to the federal deficit with "Baby," which was broadcast on election night 1984.

"Deficit Trials" might seem no more controversial than the previous spots; still, Elliott suffered acid indigestion fretting about getting the spot accepted. The company submitted storyboards to the networks, "but we hadn't heard by Thanksgiving, and we hoped the precedent had been set by the networks' accepting the other spots," he says. "We figured that the ad was so dramatic, that would work in our favor," adds Navarro.

When Grace couldn't buy network time for the spot, it booked time on ABC and CBS affiliates in Washington, on WPIX and WNEW-TV in New York, and on CNN, and it's trying to buy time on Independent News Network and on stations around the country. But clearly, the networks' rejection is a boulder in Grace's path. "If your market is the U.S.A. and as many people as possible, then network TV is the [cheapest] way to reach it," says Elliott. "We have only $900,000 to spend." (Grace spends around $130 million annually on product and service advertising for its divisions, which include, among others, the Davison Chemical Division, the Cryovac Packaging Division, and the Natural Resources Group.) "This has forced us to buy inefficiently—to minimize our reach."

It has also prompted the company to reach out and fight. "To us, it's a question of free speech," says Elliott. "Are the airwaves really free? There's more at issue than this commercial." ■

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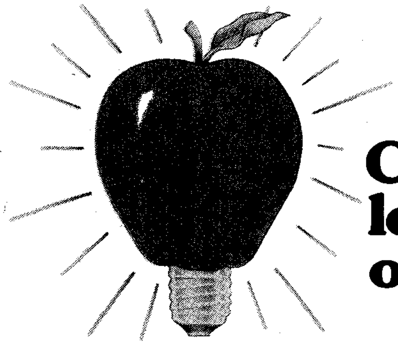

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FAST TRACK

TRUE TALES

Strictly Personal

A FRIEND OF MINE, A VERY attractive blonde woman, was traveling alone on a subway train the other day when a young Hasidic Jew in full black garb came over and sat down next to her.

"So," he said with a thick accent, "are you European?"

"No," my friend told him. "I'm American."

The young Hasid nodded. "So," he continued, "your parents are European?"

"No, they're also American."

"But your grandparents, they are European?"

"No," she said, feeling a little confused by now. "They were born in America, too."

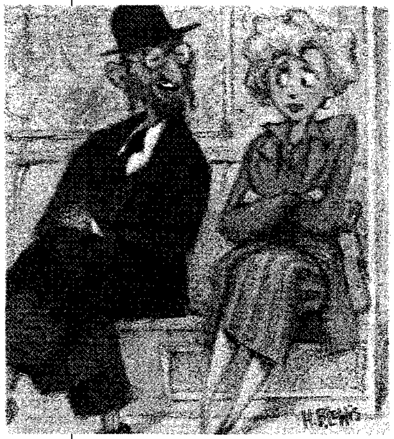
The young Hasid paused and then got to the point. "So, are you married?"

"Uh, no—but I'm engaged." She hid her left hand to hide the fact that she wasn't wearing a ring.

He looked down. "For how long have you been engaged?"

"Two months," she said.

Without a word, the young Hasid rose and headed off in the direction of another woman. PETER BLAUNER



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☐ Double-parking, $40.

☐ Parking, standing, or stopping in a bike lane, $25.

☐ Meter violation, $15.

BRIEF LIVES

SLIDE SHOW

NAN GOLDIN, 32, DOESN'T KNOW WHEN she decided to name her slide show *The Ballad of Sexual Dependency,* but she knows why. *Ballad* is a 47-minute meditation on "the nature of romance, the irrevocable differences between men and women, and despite them, the need to couple." It's filled with images of skinheads, junkies, drag queens, and children; women pregnant, battered, and in love; couples drinking, dancing, fighting, and having sex. The soundtrack includes everything from Dionne Warwick's "Don't Make Me Over" to Maria Callas's "Casta Diva."

"It's like a diary I let people read."

Images began to interest Goldin at seventeen, when, instead of going to high school (a "hippie free school—they'd study Italian one day, existential thinking in the twenties the next"), she went to the movies—three a day. After school, she moved to Boston and began taking pictures of friends who performed at the Other Side, "a drag-queen bar." "They wanted to be on the cover of *Vogue,*" she says, "and I wanted to put them there."

Ignorant of photographic technique, she decided to go to art school and eventually got an undergraduate degree from the Museum School, but not before going to Provincetown to capture the gay scene. While working as a bartender in the resort community, she began giving slide shows on the last day of each summer, to show the work she'd completed. Her first showing in New York was in 1979 at the Mudd Club for Frank Zappa's birthday.

As she added music and gave the slide shows a point of view, *Ballad* gradually evolved. She has shown versions of it in clubs, at the 1980 Times Square Show, and in the Whitney Biennial; an exhibit of her work opens at the Jay Gorney gallery, at 204 East 10th Street, on February 7. The current *Ballad,* which one critic called one of the ten best movies of 1985, has more than 700 slides. "It's never going to be finished," Goldin says.

Goldin's pictures are remarkably intimate glimpses of sexual expression and repression. *Ballad* is "like a diary I let people read." The photographer has been a close friend of most of the people in it, many of them familiar faces from the downtown art scene. But she believes that what she has to say is universal. "People think if they don't look like that and they don't dress like that, then they can say it's not about them. But it is." AMY VIRSHUP

Photograph by Karen Kuehn. Illustrations: top, Guy Billout; left, Howard B. Lewis.

CHOW

THE SAUCIER'S APPRENTICE

THE WAITER, IN BLACK cutaway, barrels through the swinging doors. "Chef," he booms, "fire second course, table 27!"

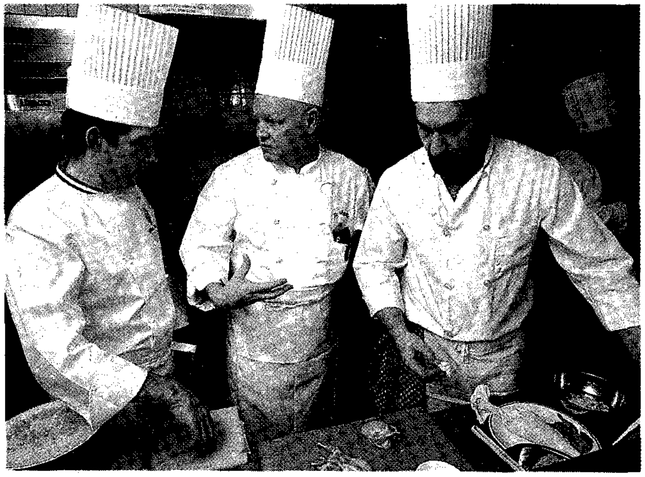
Christian Lévêque does not move. Here, the chef does not maneuver sauté pans, chop vegetables, sauce venison. He commands. He inspects. He polishes the edge of a plate with the cuff of his tunic. He dusts the snails with sorrel. But he does not *cook.*

A couple of months ago, La Récolte, a nouvelle cuisine restaurant on 49th Street near Lexington, offered to open its kitchen to anybody who yearned to work in a French restaurant under a master chef. Signers-on would spend an evening as part of the cooking team, dine with the chef, and take home their kitchen whites. The price was $300, but no matter: All New Yorkers dream of working in a professional kitchen, and all New York responded. So many apprentices—doctors, lawyers (like me), bankers—have signed up that the kitchen is booked through mid-November.

And so, at 7:30 on a Wednesday night, I am standing with Lévêque at his station near the gas range (all ten burners alight, the charcoal grill fully fired), feeling the heat and watching the pace quicken. I'd reported at four. Till seven the kitchen was surprisingly tranquil, and I felt no pressure as I did my chores: picking bones out of a filleted salmon with tweezers; wrapping a langoustine and a mushroom purée in a cabbage leaf and squeezing like hell; shaping croquette potatoes, using one wet hand and one dry hand. Then I prowled the kitchen, watching the deft boning, the artful chopping. I can do a risotto alla milanese with the best of them, but the way these guys work—the speed, the economy of movement—it's daunting.

At seven the tempo changed. Lévêque and his four young staffers began a slow waltz from station to station, peering into pots, checking sauces. Then the waiter bustled in, and the first courses went on the fire. And now the waiter is calling for the second course for table 27, and the ballet begins.

"Médaillons de chevreuil!" Lévêque cries, peering at the order card. "Noisettes de lapin! Minutes de saumon!" Steve, the *saucier,* is moving with unbelievable speed, flipping flaming sauté pans, lightly tamping the venison with a cloth to remove the grease, lining the dishes with sauce; Lynne, the vegetable chef, is painting pictures on the plates with her carrots, her green beans; Ron, the butcher, is slicing the salmon; *garde-manger* Alan is mixing his salads. And Lévêque, the creator of these dishes, is inspecting, garnishing, calling the waiter to attention.


Lévêque (left) and Ron, the butcher, flank the author.

This is an amiable, smiling man, not the Toscanini I'd expected, so I stop trying to stay out of the way. "How do you tell when the venison's medium rare?" I ask. "Go right up, ask Steve. Stephen, how do you determine if venison is rare or medium?" "By the touch, by the touch, always by the touch!"

I learned plenty. I found out, among other things, that I wouldn't have the zeal (not to mention the training) to do this exacting and repetitious work night in and night out. I learned that the day after a six-hour kitchen stint, you feel as if you'd skied down Mont Tremblant. But I also learned that working in a professional kitchen is more pleasant than I'd thought it could be. The stress level doesn't even approach the feeling you get when you are, say, about to open your defense in an accident case before a Bronx jury. But then, it was a slow night.

VINCENT FRONTERO

PARIS POSTCARD

Allô? Allô?

HALF OF FRANCE IS NO longer waiting for a telephone while the other half waits for a dial tone. But at times, the country's gallant effort to modernize its telecommunications smacks of putting the *charrette* before the *cheval.*

There are some 10,000 new, non-coin-operated pay phones in the streets of Paris these days. To use them, one needs a *télécarte,* a credit-card-size piece of plastic that costs 30.80 francs ($4.16) for 40 message units, 92.40 francs ($12.49) for 120 units. A small screen above the touch-tone panel on the fancy new phones indicates how many message units are left on the cards, which are sold at train stations, post offices, neighborhood telephone agencies, and *café-tabacs.*

The new system seemed like a good idea. Abolishing coin-operated booths, the government's PTT Télécommunications reasoned, might eliminate the vandalism that has left many *publiphones* broken and useless. Also, people would no longer find it necessary to make collect calls (a costly service for the PTT to maintain) for lack of change.

But the *télécartes* have turned out to be victims of their own success: They were completely sold out by the end of November, the same month in which they were introduced. After that, of course, the new phones were unusable, and only now is a fresh supply of *télécartes* beginning to appear.

Parisians aren't likely to be mollified by the PTT's other innovation. Since the first of the year, the French are being offered itemized phone bills. The hitch? Each one costs an extra 20 francs.

CHRISTINA DE LIAGRE

Photograph by Don Hamerman.

NIGHT CRAWLER

Pink Slush

Cafe Pacifico's oasis theme.

ON A SATURDAY NIGHT, 25 young people stand inside the velvet ropes on Columbus Avenue near 78th Street. A man with fashionable shoulder-length hair guards a door, admitting those called from inside. The door opens; the loud, danceable music tumbles out. A name is called, and another couple from the crowd will dine at Cafe Pacifico, the West Side's latest sideshow–cum–pasta joint.

Crowds have been part of the Cafe Pacifico scene since the place opened in November and 200 invited guests had to be turned away. On weekend nights, patrons cram the bar area and slurp slushy Pink Pacificos for up to an hour and a half before being seated. That's *with* a reservation.

Cafe Pacifico came about when designer Gloria DeMann took the faded Cafe Central out of receivership and added mirrors, life-size fiberglass camels and palm trees, neon, and pink-and-silver zebra-stripe upholstery. Pacifico isn't a disco, but it's dancing as fast as it can.

"It's like a movie set," says DeMann. "We're going to do a new theme every two months—like Area."

Pacifico opened with an "oasis" theme. On New Year's Eve, the lights were jelled royal blue, and model Cadillacs hung from the ceiling. For Valentine's, the waiters and waitresses will wear Marilyn Monroe wigs. "It'll be for lovers only," DeMann says. "If you don't have one, I'll get you one."

Cafe Pacifico's décor draws more than stares. A provocative window display—a huge Oscar-style statue standing over an upended female torso—prompted a women's group to threaten the place with a brick through the window.

DeMann's theme formula may extend the short shelf life of the crowd-pleasing New York restaurant. But Pacifico's customers aren't looking for classics. "I love it," said one. "I'll give it five months." BRUCE FRANCIS

LOWER EAST

The Passing of Panic

A LOT OF PEOPLE ARE dying to know what has happened to Tish and Snooky.

As you may or may not recall, Tish and Snooky, a.k.a. the Bellomo sisters of the Bronx, first gained prominence when they opened the city's first punk boutique, Manic Panic, on St. Marks Place in May 1977. Since then, the leather miniskirts, orange and blue hair dyes, and spike heels the store was known for have become standard issue uptown. But Tish and Snooky, who helped start the trend, are going out of business.

"It's a mega-irony," says Snooky, at 29 the older of the two, who has long red hair, at least for the moment. "People used to say what we sold was disgusting. But now that it's popular, we're getting pushed out of the neighborhood."

The problem, the sisters say, is that the rent for their small, narrow store space has skyrocketed over the years, from the original $250 a month to the $3,500 the landlord wants now. "We could try to fight it or find another place," says Tish, the one who had straight raven hair the other week. "But we'd just keep getting pushed further and further east until we ended up in the river."

Instead, Tish and Snooky are planning to close the store in the next month or so with a big going-away party, including a New Orleans–style funeral march down St. Marks. And after that?

Tish and Snooky.

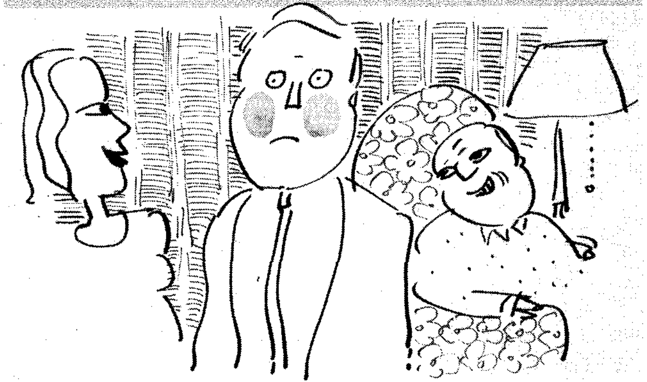
"We're going to do what we've wanted to do for a long time," says Tish. "We're going to concentrate on our singing careers."

The first step in that direction was a reunion with their 1970s punk group, the Sick F---s, at the Ritz last month ("We got back with most of the people, except for one guy who was too embarrassed to do it now," says Snooky). On February 11, the sisters will sing at the Limelight, and they're lining up more performances.

"It's nice when people say they remember from when they were young," says 27-year-old Tish. "But it does make us feel like the grandmothers of punk."

P.B.

PEN & PENCIL



"I should have mentioned that Daddy doesn't suffer anybody *gladly."*

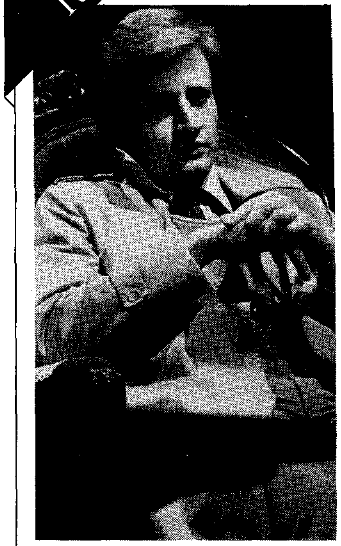
ANTHONY HADEN-GUEST

Photographs: left, Mark Jenkinson; right, Lawrence Ivy.

RUTH RECOMMENDS

BY RUTH GILBERT

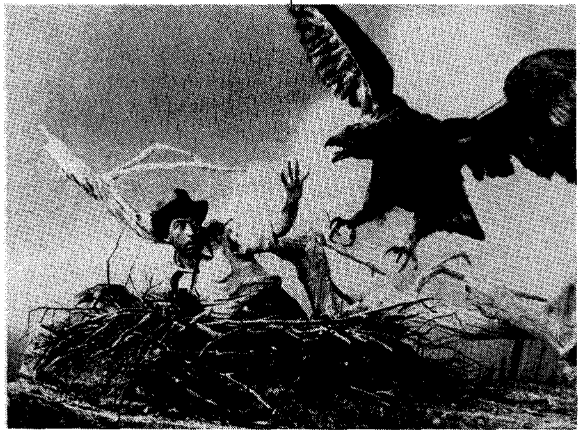
The Westminster Kennel Club Dog Show at Madison Square Garden February 10 and 11 features 2,585 dogs of 140 breeds and varieties. Lo and behold, poodles lead the rest. Judging should be exciting.



'THE SECOND MAN'
Daniel Gerroll plays the hedonistic hero in a revival of S. N. Behrman's comedy about a novelist in love with two women. Performances start February 5 at the Hudson Guild.

'LADY JANE'
Sorely beset Jane Grey (Helena Bonham Carter) dances with King Edward VI (Warren Saire), both of them pawns in a power struggle in sixteenth-century England. The film opens February 7 at Loews New York Twin.

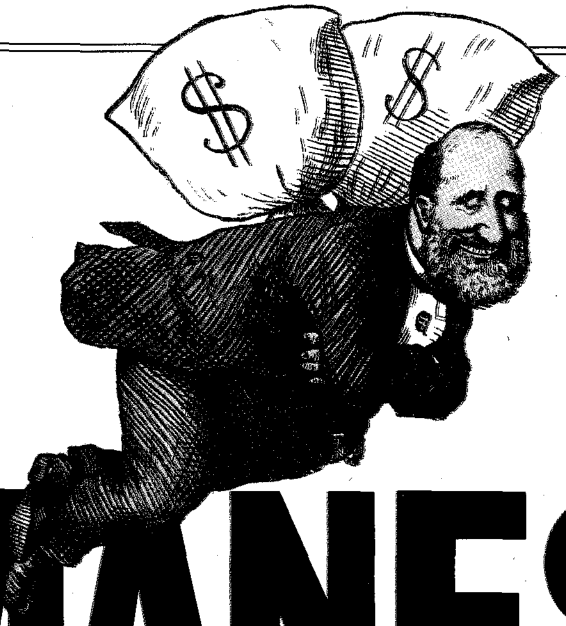
CHANG MU DANCE COMPANY
Distinguished Korean dancer-choreographer Kim Maeja, with her eighteen-member company, comes to the Riverside Dance Festival Theatre February 5 through 9.



'ARTIFICE AND ILLUSION'
Air Attack Over Lakhimpur, *a photo by Lejaren à Hiller, is on view February 11 through March 29 at the Burden Gallery, 20 East 23rd Street, along with other contemporary studio tableaux. The exhibit represents a half-century of photographic illustration.*

'THE CRAZY FAMILY'
Here they are. They're from Tokyo, and the father is moving them into their suburban dream house. Everything goes wrong, and squabbling escalates into guerrilla warfare. The film, directed by Sogo Ishii, opens February 11 at the Lincoln Plaza Cinema.

Photographs: top right, Choi Young Don; bottom left, Lejaren à Hiller.



MANES THE MESS AND THE MAYOR

BY MICHAEL KRAMER

"HOW COULD I KNOW? HOW could anyone have known? No one knew."

Not so fresh off the red-eye from Los Angeles, Ed Koch is sitting in his shirtsleeves in his City Hall office explaining why the Manes mess came as such a surprise. "I mean," says the mayor, "here you have an enormous scandal, something that we know is going to go way beyond the bribery and extortion in the Parking Violations Bureau, and no one, not the law-enforcement agencies in the city and not the watchdog auditors, knew anything about it. Even Jay Goldin, who wrote a draft report on the PVB only recently, found nothing about fraud. So I say to myself and to those who say *I* should have known in advance, if everyone else didn't pick up on it, if it had to be uncovered on a tape in an investigation in Chicago, then why am I supposed to pick up on it myself? I mean, it's ridiculous. The standard you want to apply to me, the question you want to ask, is 'What did I do when I found out, when it came to my attention?' That's the question."

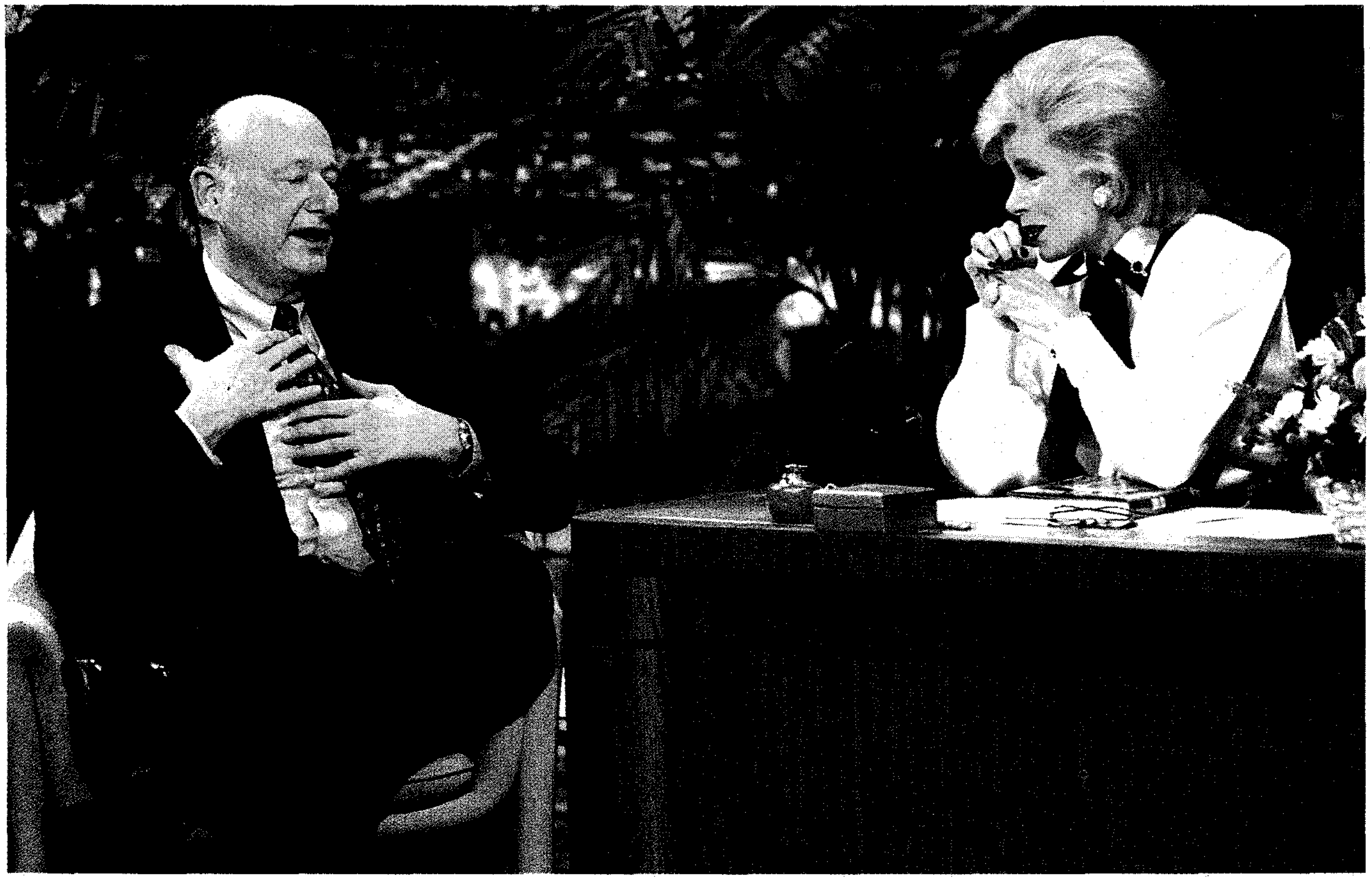
That's *one* of the questions all right, and even if you agree with the mayor's assessment of his response—an A for quick reaction—there are other questions of equal importance. Not the least of these is how far beyond the PVB the shakedown scandal really goes, a question consuming everyone with a badge, subpoena power or a press card. At last count, seven distinct federal, state, and city investigative agencies were eagerly looking for others besides Donald Manes to label as crooks.

Each new day brings a fresh probe—or so it seems. Besides the PVB inquiry, full-scale investigations are under way into the other city agencies that use private collection companies to squeeze deadbeats: Consumer Affairs, Ports and Terminals, the Board of Education, the Health & Hospitals Corporation, and the Department of Environmental Protection.

In Manhattan, District Attorney Robert Morgenthau has joined the Feds in examining charges that another Democratic county boss, Stanley Friedman of the Bronx, lied to the Board of Estimate in order to get a $22.7-million contract from the PVB for a computerized ticket-writing device that has yet to be proved workable.

In Brooklyn, U.S. Attorney Raymond Dearie is investigating allegations that a top Manes aide Richard Rubin, received kickbacks from politically connected lawyers in exchange for lucrative court appointments as guardians and trustees. Dearie is also reviewing an earlier probe into a proposal by Manes's political allies to build a race-car track in Flushing Meadows Park The earlier investigation, by Queens D.A. John Santucci, showed that Daniel Koren, a former executive assistant to Manes, had somehow man

Caricature of Boss Tweed: Culver Pictures. Hand-tinted by Bill Kobasz



Plugging his book last week on the *Tonight Show* with Joan Rivers.

aged to take over the Grand Prix auto-race project after an English company had its proposal for the same plan shunted aside.

The city's investigations commissioner, Patrick McGinley, is looking into a deal in which developer Joshua Muss got permission—possibly with Manes's help—to erect a 28-story office building on the site of a heavily used city parking lot behind Queens Borough Hall. And so on—not to mention all the other new questions about Manes himself. Among them: Did the Chase Manhattan Bank, which does a lot of business with the city, grant Manes a sweetheart loan for his weekend home in Westhampton Beach, Long Island? And did Manes arrange a job for his wife in exchange for pushing accreditation of the new Holliswood Hospital?

On top of all this, Koch's own gumshoe, former U.S. Attorney John Martin, is revving up to review every city contract obtained without competitive bidding—everything from hot-dog concessions in the city's parks to multi-million-dollar cable-TV franchises. "Will we find more?" asks the mayor. "I'm sure."

The investigations are spectacles in themselves, complete with one-liners about the Queensboro Bridge being jammed by a swarm of politicians pouring into Manhattan to cut deals with U.S. Attorney Rudolph Giuliani, the man who started it all and whose office has been dubbed the "House of Pancakes," because the guilty are eager to "flip" in exchange for leniency.

But the kind of work that brings indictments takes time, and for the moment, the law-enforcement efforts have been overshadowed by the spectacle of Koch's own behavior.

Donald Manes at his hospital-bed news conference.

ALMOST FROM THE BEGINNING OF his public career, Ed Koch has regarded himself as something of a moral exemplar of political life. As a Democratic district leader, as a councilman and congressman, and now as mayor, Koch has boasted that he is "proud of how [he has] played the game." So proud is he, in fact, that he has taken to lecturing others about the business he claims to know inside and out, and better than most. He describes his latest book, *Politics,* as a "primer for those who might be considering entrance into the fray." The central thesis, according to the man who has said, "I don't get ulcers, I give them," is simply: "A political life requires courage. It requires an ability to roll with the punches. It rewards those who have learned to punch back."

The Donald Manes case tests the mayor's point. At first, you may recall, Koch was the soul of compassion. He rushed to Manes's bedside, kissed his forehead, bought his fictitious story, and stood firm in support. But Koch the Master knew enough to cover his tracks. If there was something unsavory behind the strange events of January 9, cautioned the mayor, then all bets would be off.

Today, Koch claims a personal triumph in Manes's decision to step aside temporarily as Queens borough president. "That was my goal," says the mayor. "And I've achieved it. And it is only the first step. He will ultimately leave the office permanently, and I think he will be doing so very quickly. And I must tell you that I believe that if I had not spoken out as I have, Manes wouldn't have stepped down, even temporarily."

Photographs: top, Paul Drinkwater; bottom, Donal Holway(courtesy of WCBS-TV).

A Koch-for-governor rally in 1982, with (left to right) Manes, Friedman, Esposito, and former Staten Island city councilman Nicholas LaPorte.

When Koch says, "You agree with me in your mind about his being a crook, and I know you'll be saying it, too, before long," one suspects that he is correct. But many people who are no softer on crooks than Koch is feel that he rushed to judgment on Manes with unseemly haste in order to distance himself from the scandal.

Koch, of course, insists he was protecting the city, not his own exposed flank. "Do you think I should have sat silently by?" he asks. "I have an obligation as mayor to preserve the sanctity of the process. . . . As a symbol of the law, I have to make sure that what the city allows to be done is above reproach. . . . Were I to wait for the legal process to run its course, it could be a year before we would have a resolution."

Here is Koch as the genius of deflection. No responsible person has said a public official should be given a free ride until the "legal process runs its course." Those who have criticized the mayor's onslaught against Manes have argued only that truly "credible evidence" be offered before an elected official is hanged in what Koch calls the court of public opinion. One of those people is Mario Cuomo. Before agreeing to the mayor's request that he start removal proceedings against Manes, the governor, in a statement, asked that Koch "forward . . . immediately the 'credible evidence' of Donald Manes's guilt that the mayor claims to have."

Has such evidence been received? "Of course not," says Cuomo. "There is none." There is, too, says Koch. The mayor says that besides lawyer Michael Dowd's confession of payoffs to the PVB for collection work—kickbacks Dowd alleges Manes directed him to make—there is also "the fact that [Manes] lied about not trying to take his life."

The mayor professes to be shocked at the disclosures. He shouldn't be, given the staggering amounts of money at stake.

What's really at work here is Koch with his finger in the wind. The mayor says, "There is no question that people out there believe that government is overwhelmingly corrupt." And, as Murray Kempton has written, Koch "has always manifested a curious pride in his talent for saying just what is being said in every pizza parlor, which may be why he has so often abdicated his sworn office as the city's chief magistrate to usurp the robes of presiding justice of some court of public opinion." No doubt Kempton has the case of Bernhard Goetz in mind.

"Ed isn't stupid," says Mario Cuomo. "He has an instinct for what the people want. I'm sure if you took a poll, he'd be doing very well with the populace on this issue. You'd find that he'd be viewed as the tough guy and all the rest of us would be seen as soft. What appears to be an irrational emphasis on the court of public opinion is something he really believes. That's his forum. It means everything to him. He believes that when you win in the polls, you've won. That's his criterion.

"If you're looking for an explanation," says

Photograph by Fred McDarrah.

the governor, “it’s that Ed doesn’t regard it as grubby to give people what they want. He views it rather as a holy obligation. ‘I’m a public servant,’ he says, ‘so I believe what the polls say.’ He sees the system’s strength in public opinion. I disagree with him on Manes. I’ve called for real ‘credible evidence,’ because I see our strength in institutions like the law that are of a higher order and stronger than public opinion. Is the mayor right or wrong, morally? I won’t make that judgment.”

“I’m not going to get into the governor’s head,” says Koch. “I will tell you that I haven’t taken a poll, but if you polled the people who work for me, you’d find they disagree with me.”

“He’s right about that,” says a mayoral adviser. “On this thing he’s behaved worse than he ever has. We all feel that way.”

‘Everyone knows I’m honest, that I’m not corrupt,” says Koch. “The question is, What do I do when things come to my attention?”

DESPITE HIS ACKNOWLEDGMENT that “there is corruption in government, just like in the private sector, and there always will be,” Koch professes to be shocked at the current disclosures. He shouldn’t be. The staggering amount of money required to run the City of New York is simply too tempting a target for the unscrupulous. Hundreds of millions of dollars are to be made by those who do business with the city. Last year, for example, 40,000 businesses were paid $4.4 billion for providing the necessities of municipal life—everything from police cars and school typewriters to fuel oil and ballpoint pens.

While most companies win city contracts through lowball competitive bidding, in 1984 alone, as much as $530 million was paid to companies chosen as “sole source” suppliers or through “RFPs”—request-for-proposal contracts. Sole-source and RFP contracts were originally intended to permit city agencies to choose from among the most expert companies and suppliers rather than be forced to take the services of the lowest bidder, who might not be able to perform. Generally, sole-source contracts have been used to hire law firms, management consultants, land-use engineers, and architects. In the mid-1970s, when the city started hiring outside debt-collection agencies to recoup fines and penalties, those companies were classified in the RFP category.

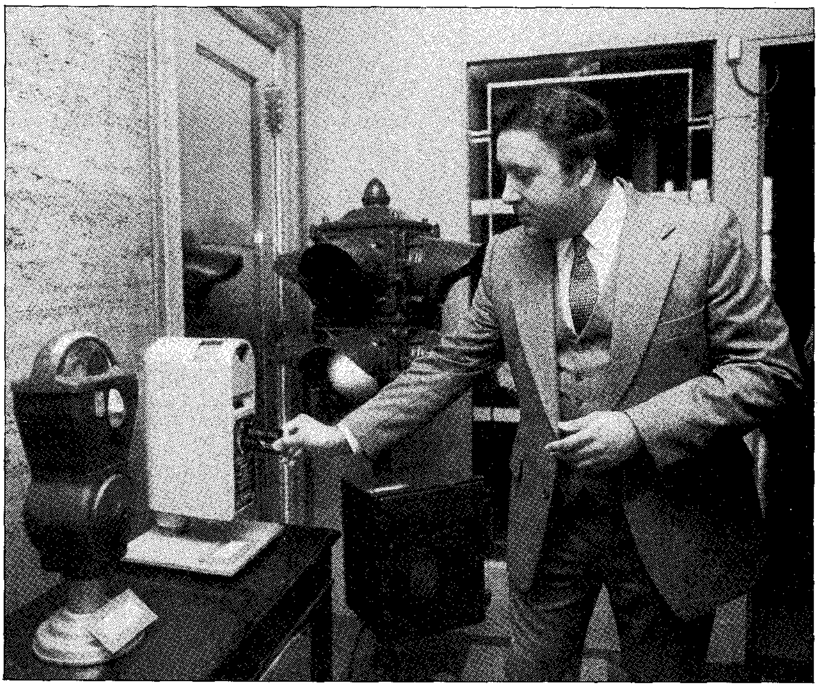
The profits have been enormous. Last year, fourteen collection companies (many with strong political connections, as is becoming more obvious every day) received $16.8 million in commissions on the $45.8 million they recovered.

Obviously, it is in the sole-source and RFP contracts that the current investigations expect to hit pay dirt. For it is in these areas that someone in government makes a determination that the normal process of competitive bidding is inappropriate. This is “the magnet that attracts corrupters,” says Edward Costikyan, a prominent New York lawyer who ruled the Manhattan Democratic party, as a reformer, in the early 1960s. “The natural locus of corruption is *always* where the discretionary power resides.”

Ed Koch, as everyone rightly says, is personally honest. But there have been many instances of impropriety in the eight years since the mayor took office. During this time, 1,629 city workers have been charged with corruption. Last year, 312 employees were arrested or referred to district attorneys for charges stemming from corruption (*New York*, November 11, 1985). The examples during Koch’s two terms range from charges brought against sewer inspectors for taking bribes as small as $10 to the 1984 indictment of Alex Liberman, a former director of lease negotiations for the city, who was sentenced to a twelve-year prison term for extorting more than $1 million from landlords seeking city agencies as tenants.

None of this is new. “You have to look at other mayors,” Koch told Channel 4’s Gabe Pressman recently. “And I’m not finding fault with any other mayor . . . they all had these problems. . . . Wagner was an honest man . . . but he had huge scandals in the urban renewals. . . . La Guardia had corruption. Now, everybody knows La Guardia was honest. . . . They were selling the cadavers out of the morgue in La Guardia’s administration. . . . And Lindsay—the cops were corrupt from bottom to near top.”

Had he really warmed to his subject, Koch might still be bitching. One of the mayor’s more notorious predecessors, Jimmy Walker, resigned as mayor amid scandals in 1932. A protégé of Mayor William O’Dwyer’s, deputy fire commissioner James Moran, was accused of heading a shakedown ring that collected $500,000. Moran was found guilty of extortion and conspiracy. Mayor O’Dwyer denied collusion, but he resigned abruptly in 1950. And John Lindsay’s problems didn’t end with the police. Water commissioner James Marcus received a fifteen-month sentence for bribery conspiracy eighteen years ago. And surely it was only through inadvertence that Koch forgot Abe Beame, a clubhouse pol who brought the regular machine back to life after Lindsay’s rump organization retired with its patron. The mayor might even have recalled one of the political profession’s truly wonderful moments—when a Beame crony,



Transportation commissioner Anthony Ameruso resigned last week.

Photograph: New York *Daily News.*

Councilman Dominick Corso, became so excited during a debate with a reformer that he said, "You think it takes guts to stand up for what is right? That doesn't take guts. What takes guts is to stand up for what you know is wrong, day after day, year after year. That takes guts." (Was it *because* of this confession that Corso reaped his final reward, a civil-court judgeship in Brooklyn, courtesy of the Democratic machine?)

Corruption in New York was perfected, and was at its zenith, in the nineteenth century when William Marcy "Boss" Tweed ruled Tammany Hall, as the Manhattan Democratic organization used to be called. By the time of his death—in jail, in 1878—Tweed had stolen at least $30 million, a sum made possible because of the post-Civil War municipal-building explosion. In Tweed's day, all the bosses had their piece: 5 percent of the graft went to the mayor, 20 percent to the comptroller, 25 percent to Tweed.

"Everybody is talkin' these days about Tammany men growin' rich on graft," said George Washington Plunkitt, a Tweed lieutenant. "But nobody thinks of drawin' the distinction between honest graft and dishonest graft.... Yes, many of our men have grown rich in politics.... I've made a big fortune out of the game.... But I've not gone in for dishonest graft—blackmailin' gamblers ... etc. There's an honest graft, and I'm an example of how it works. I might sum up the whole thing by sayin', 'I seen my opportunities and I took 'em.' "

For the most part, "honest graft," or "legal graft," is where the action still is in politics. "Legal graft," wrote Jack Newfield and Paul Du Brul in *The Abuse of Power,* "is finder's fees, title insurance, city contracts.... Legal graft is the disguised quid pro quo. I'll get you a nursing home license, and you hire my law firm. I'll get you a ninety-nine-year lease from the city, and you give my friend some insurance.... Legal graft is apolitical. It is important to understand that above a certain level ... there is no party politics. There are no Democrats and no Republicans. There are only class colleagues sharing profits....

"Most people in politics have what David Burke, secretary to Governor Carey, has called a 'hole in their retina.' They can't see right from wrong. Millions of taxpayers' dollars are there to be skimmed in the grey area between what is generally unethical and what is precisely illegal."

"Most people" is obviously an exaggeration, but Newfield and Du Brul catch the flavor of what often passes for business as usual in politics. And when one considers how frequently lawyers are involved in corruption, it is fun to recall the crack of Al Smith, a famous governor of New York. One day, while walking through a law-school library, Smith noticed a student reading a book. "There," said Smith, "is a young man studying how to take a bribe and call it a fee."

In considering Ed Koch's place in the business of politics in New York, it is interesting, and perhaps instructive, to remember the observation of Robert Caro in *The Power Broker,* the definitive study of Robert Moses and of how government really works: "Personally 'money honest,' " wrote Caro of Moses, "he was interested rather in power and accomplishment. But power and accomplishment meant Getting Things Done—and Getting Things Done in New York meant playing ball.... He gave the [political] machine ... everything it wanted.

"He even gave patronage, the patronage that, as a young man, he had called 'the worst form of bribery.' "

With Friedman and his wife, Jacqueline, just before Koch's swearing-in last month.

"I think Ed really believed that, simply by the example of his personal rectitude, the bosses would not be crooked when they became part of *his* family," says one close Koch associate.

TO HEAR ED KOCH TELL IT, AND TO read his books, patronage is almost a dirty word. It is "not illegal," wrote the mayor in *Politics,* "and ... [it] does not necessarily corrupt. It is simply not the best way to run a government." But Koch the realist also wrote, "I know that every one of my commissioners, with maybe a few exceptions, makes deals with the county chairmen and the district leaders ... not in any corrupt way but because they believe it is in their interest to maintain good relationships in getting legislation or budgets through or getting the assistance of district or county leaders. I'm not blind to that. Nevertheless, the practice is vastly reduced and I'm not a part of it."

But then, Koch *also* says, this time in an interview last week, "I'm not naïve.... I don't believe any government can run without seeking accommodations with county leaders. I've called county leaders to ask them to pressure legislators to vote for good government measures that were tough lifts.... I've done it many times. And sometimes they've helped."

So the line isn't perfectly distinct when you're out to Get Things Done.

When Koch met with the county bosses after his election in 1977, he told them he "would not deal in patronage with respect to jobs in government." Nevertheless, he promised that, "in order to make up for" this policy, he would support the leaders' candidates for public office "unless I have reason to believe they're corrupt, but other

Photograph by Holland Wemple

han that, I'm not going to go into the question as o whether or not they are equal to, better than, or worse than their opponents. If they're yours, 'm for them."

One of Koch's closest friends saw a signal in hose remarks: "The good-government mayor was saying, in effect, that corruption exists only at the bottom line, that he would accept second-aters as public officials if the county leaders were pushing them, no matter that better people were available."

To conclude from this analysis—as some do—hat Koch was thereby encouraging or even esablishing a climate in which the current corrupion was inevitable is a stretch. Nevertheless, it eems demonstrably true that from the beginning, Koch began dealing with the very men he had spent a lifetime disparaging. Almost immediately after being forced into a runoff for mayor against Mario Cuomo in 1977, Koch journeyed o Brooklyn to accept the support of Meade Esposito, the powerful longtime boss of the Kings County Democratic machine. "We made it clear," wrote Koch in *Politics,* "that the one thing we didn't want him to do was to endorse me in any public way." Why? "It's obvious, isn't it?" ays a Koch adviser. "Meade didn't fit the Koch mage. But we needed him." "So, anyway," wrote Koch, "[Esposito] agreed to pull strings, very discreetly."

The mayor swears there was no quid pro quo. Esposito's memory of the early mayoral days is different. "After Koch was elected," Esposito once told reporters, "he called us to City Hall. He gave us some doughnuts. The powder came off on my pants, and he said he wanted to work with us. He catered to us, in patronage, whatever."

'Nobody ever thinks of drawing the distinction between honest graft and dishonest graft," said one Tweed lieutenant. Today, "honest graft" gets most of the action in politics.

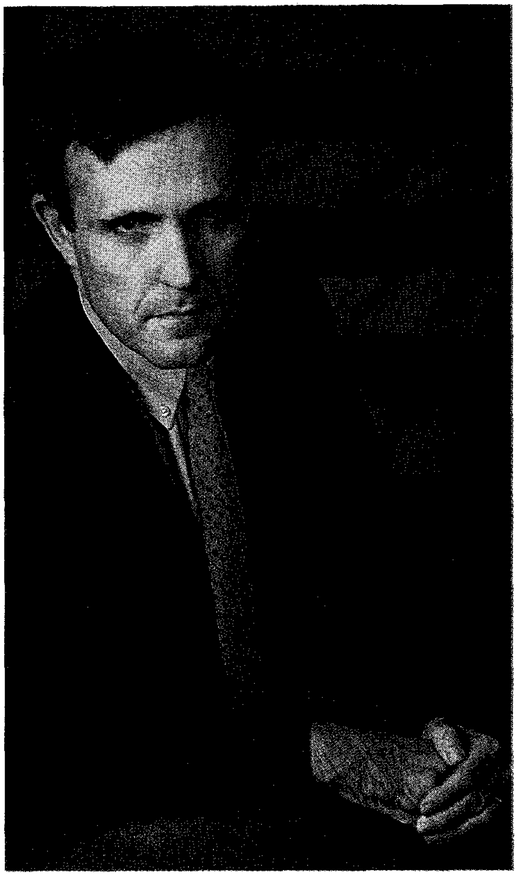
SOME KOCH ASSOCIATES PUT A LATER date on the mayor's fuller embrace of the county leaders. "It was really during the 1982 gubernatorial campaign," says one. "Back when the mayor was reaching out for anyone who could help. Then, after he lost the primary to Cuomo, which was a shock, he worried that he might have lost his touch and that he might not be re-elected mayor in '85. That, I think, is when he really started being friendly with the leaders and with guys like Ramon Velez, about whom he'd had nothing good to say ever. We all knew, and know, the backgrounds of these guys, the political environments they grew up in, the way cutting deals is all they know. But I don't believe any of us, and certainly not Ed, ever thought any of them would actually steal or solicit bribes like Manes apparently did. And that's why the thing with Donny is so galling to Ed. It's not naïveté. Maybe it's arrogance. But I think Ed really believed that, simply by the example of his personal rectitude, the bosses would not be crooked when hey became part of *his* political family—that hey wouldn't *dare* do that to him. Help their riends, push work for their firms and clients, sure. But steal on Koch? Never."

Come on, pleads the mayor in annoyance whenever one strays from his perception of the crucial point. "Everyone knows I'm honest, that 'm not corrupt. Even *The Village Voice,* which I don't like talking about because it's a rag and I don't like giving them respect . . . even they say I'm honest . . . even when they drag in every name in America against me. The question is, What do I do when things come to my attention? And the record shows that I do pretty well. . . . Listen to what Rudy Giuliani said on April 15, 1985: 'No city in the United States, no subdivision of any government in the United States, does a more effective job of investigating corruption than New York City.'

"Now go and look back to the Lindsay days. Now, I dump on Lindsay all the time, but he's an honest man—I've said, on occasion, incompetent in terms of government, and I don't withdraw that, but that never reflected on his honesty. . . . Now, with the police scandal in his time, it was brought to his attention by a reporter. Go back and read the article. It's in my head. My name was in the article, so it's in my head. That's jocularly. When you report it, say I said it jocularly. Well, Lindsay said he's appointing [then police commissioner Howard] Leary to investigate. And I said that's like appointing Eichmann to investigate the Nazis. It's not that Leary was corrupt, but you can't have someone in the system investigating corruption in the system. So, as a result of my comment, Lindsay changed and appointed Knapp. So here I appointed John Martin, an outsider, and gave him carte blanche. You think I want corruption? I want to root it out."

When Koch believes it's there, it is. By way of comparison to the Manes incident, consider the mayor's performance when allegations of impropriety arose about Ralph Lamberti, the borough president of Staten Island and a Koch ally.

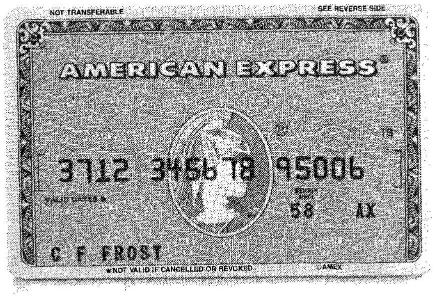
At the risk of oversimplification, the facts of



Koch likes to cite U.S. Attorney Rudolph Giuliani's statement that no U.S. city "does a more effective job of investigating corruption" than New York.

tograph by Yvonne Hemsey/Gamma-Liaison.

HOW TO SAMPLE THE WORK OF TWO MAJOR ARTISTS AT MAXWELL'S PLUM.



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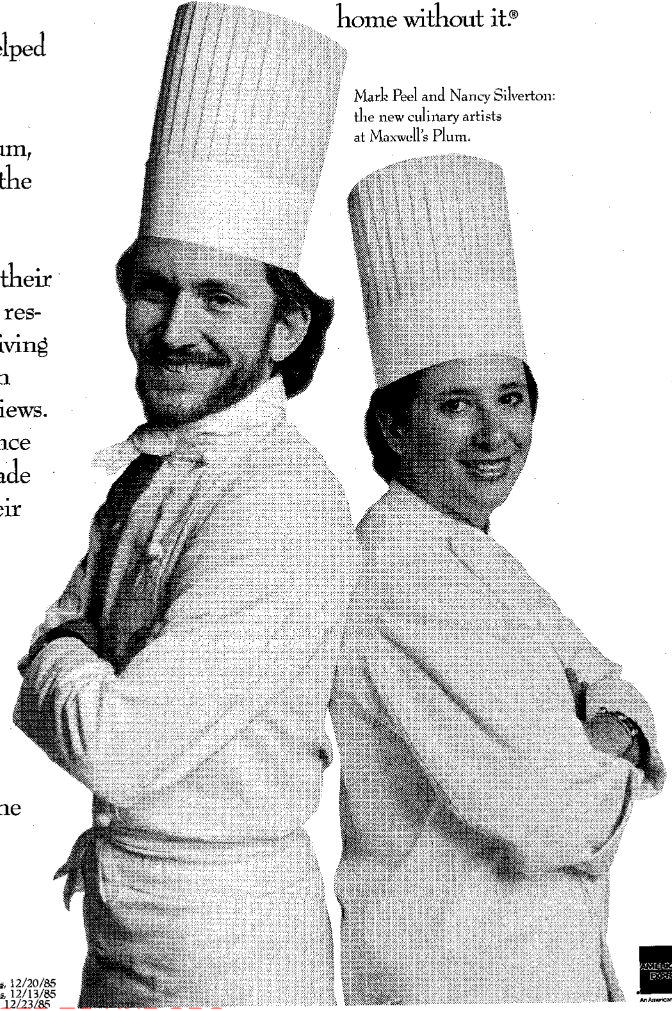

Mark Peel and Nancy Silverton: the new culinary artists at Maxwell's Plum.

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* The New York Times, 12/20/85
** The New York Times, 12/13/85
† New York magazine, 12/23/85

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'Koch will change because he has to," says one old friend. "He'll become more hands-on because of his sense of himself in history as a great mayor."

the Lamberti case are these: When he was Staten Island's *deputy* borough president, Lamberti entered into a real-estate partnership with Sanford Nalitt. Later, in a separate transaction, Lamberti paved the way for his partner to buy a prime parcel of city-owned land at a bargain price. In June 1985, Koch's Department of Investigation recommended that Lamberti be prosecuted on conflict-of-interest charges. "No city official," said DOI commissioner Patrick McGinley, "is permitted to trade on his public position. No city official is permitted to open doors by virtue of his title and walk through for private gain." The case was presented to a grand jury, which voted not to indict.

Koch says that he disagreed with the DOI report and concluded that what Lamberti did was "dumb and stupid, but not corrupt. And the grand jury agreed, and so did the voters of Staten Island," who re-elected the Koch-supported Lamberti last fall.

As of now, the State Senate crime committee is "looking into" the Lamberti matter. The reason is simple. He had deceived the city's Board of Ethics by failing to reveal the extent of his ties to Nalitt. When the board read the DOI report, it withdrew its earlier determination permitting Lamberti to become Nalitt's partner. The board took *that* action *before* the grand jury's determination, but the Staten Island district attorney, William Murphy, asked the board to withhold its new report until *after* the grand jury acted. Sources close to the current inquiry believe that Murphy's action permitted Lamberti to tell the grand jury that he had the ethics board's approval for his dealings with Nalitt, and that if he had done something wrong, it was because he had relied on the board's ruling. "The point is that the system was manipulated," says a source with knowledge of the crime committee's investigation. "And the mayor, because he is Lamberti's friend and there isn't the public outcry as with Manes, sticks by the guy. If Koch were consistent in his intent to preserve the sanctity of the governmental process and firm in his belief across the board that public officials should be held to a higher standard, he'd be screaming about Lamberti as he is about Manes."

AMONG THE STRANGER THINGS ED Koch has said in the aftermath of the PVB scandal (besides insisting that he didn't know the parking bureau has been a Queens fiefdom for over a decade, which is something everyone in city government knows) is "I don't think [the mess] reflects on my administration at all. Not at all. I mean, this is nuts." "But what of the Mayor's larger responsibility for the way the city government operates?" asked the New York *Times* in an editorial last week. "His answer is, in effect, what larger responsibility? 'My accountability is what I personally do,' he said. 'My reputation is adequate in terms of my own personal integrity.'

"What I personally do: That means I'm the Mayor; they're the government. That may be a proper legal definition of the limits of a mayor's personal culpability for wrongdoing by others of which he had no knowledge. But it hardly expresses the responsibility that citizens expect when they elect a mayor.... Ed Koch does not need to reassure anyone of his personal integrity. The reassurance his city needs is his frank acceptance of accountability for the entire government."

In some ways, Koch is changing—and acting. After accepting millions of dollars in campaign contributions from people who deal with the city, the mayor has finally endorsed a ceiling of $2,000 per contributor. And after declaring that he saw nothing wrong in Stanley Friedman's doing business with the city — since Friedman holds a party, not a public, position—Koch has done a 180. He now says the party bosses should *not* deal with the city for their own account or as the representatives of others. And as a first step toward shaking up the PVB's parent agency, the transportation department, Koch has installed a new commissioner in place of Anthony Ameruso. I want a "new broom," says the mayor.

On the larger issue, the mayor is still waffling. For eight years, Koch has held to the view that, while he selects commissioners and some top deputies, those people are free to choose their subordinates. "I've never wanted them coming back to me and saying the reason they were not able to function properly is that I had sent over some palookas to staff their agencies." PVB, of course, reveals the downside of that policy. If a mayor—or any manager—doesn't meddle, the potential for trouble is omnipresent, no matter how capable and honest he may be personally.

"I take responsibility for trying my brand of eliminating the political process," says Koch. "It hasn't worked.

"Why hasn't it worked?" asks the mayor. Unable, even in crisis, to resist distinguishing himself from the rest of humankind, he responds to his own question: "I suspect it's because [my commissioners] don't have the stamina, the ability, to resist importuning that I do. For whatever reason. Maybe my independence. I've said on many occasions that if I wasn't the mayor, I'm sure I could get a job. I'm not so sure that everybody in government, if they weren't in government, could get a job. So I don't have to play the game of 'To get along, you go along.' So the delegation process hasn't worked the way I wanted it to."

Will he change it? "It's under review," says Koch. (Probably, given the low esteem in which Koch holds the press, he might have come around by now if the *Times* had kept quiet.) "My God," says one of the mayor's oldest friends, "PVB proves Ed's way stinks. He'll change because he has to; he'll become more hands-on because of his sense of himself in history as a great mayor and because, despite the crap about being able to get another job, this guy frankly would fall apart if he didn't have public office. I mean, he doesn't think of himself as Ed Koch anymore. He's 'The Mayor.' "

"We'll see," says the 105th mayor of the City of New York as he reclines in his favorite leather chair, extending his arms and crinkling his face in a gesture that can be taken as either disdain or bemusement. "I'm gonna be around for at least another four years. So you have to live with me. I'm kind of like the 800-pound gorilla." ■

ONE FROM THE HEART

PAINTER ELIZABETH MURRAY MAKES HER OWN TREND

BY KAY LARSON

A MOVIE THEATER IN THE Midwest, sometime around 1953: Elizabeth Murray, perhaps thirteen, stares transfixed at the screen as an animated paintbrush dips itself into a pot of paint and dances across a sheet of blank paper, flinging droplets of color to the four corners. In the wake of the brush, a living scene materializes—a leaf twitters to the ground, a coyote on a butte howls at the night sky. To Murray, the brush is a kind of *deus ex machina,* bringing into being a world of sweet reverie and infinite hope. The brush is a metaphor for the hand of the artist.

A farm in the New York Berkshires, summer of 1985: Murray, now 44 and with three children of her own, has just finished a nineteen-foot-long painting called *Open Book.* The painting is a significant step in the artist's 30-year progress toward reconciling life with fantasy. *Open Book* flows across the plywood wall of Murray's ancient barn as if on wings. The "wings," one realizes gradually, are the pages of the book. They open to reveal an animated interior room. Within this strange, magical space float exotic abstract creatures: teardrops, lozenges, a daisy chain of sausage shapes. The "book" has been opened onto the dream life of the mind.

At thirteen, Murray wanted to be a cartoonist. Three decades later, the floating paintbrush that introduced Walt Disney's *True Life Adventures* has been filed away among primal childhood experiences. Commercial art lost its appeal after Murray's first encounter with Cézanne, at the Art Institute of Chicago. But Murray's belief in art's capacity for magic has not been lost.

As the stories coming out of SoHo would have it, today's artists are all flash and media hype, young Julian Schnabels who paint because they want what Schnabel has garnered—a house on Long Island, a glamorous wife, a decorating scheme that was written up in *House & Garden,* a place in the neon pantheon of superstars.

Neon lights make Elizabeth Murray shudder. She and her husband, poet Bob Holman, once went to the Palladium to see what the fuss was about and left ten minutes later. She has worked hard to stay aloof from fame. You can't imagine her in the pages of *People,* or her loft in a decorating magazine. In her career and her personal life, she has shown an intense desire for privacy. "How does Julian Schnabel do it?" she asks in wonderment. "How does he manage to put in studio time, knowing that everyone is talking about him?"

Murray has done splendidly without the hard sell. She increasingly looks like one of the finest American painters—even one of the top two or three—to emerge out of the wreckage and confusion of the seventies. Her reluctance to push her career—a stubborn refusal to do anything but paint—has kept her reputation something of a secret outside the art world. Kathy Halbreich, director of the List Visual Arts Center at the Massachusetts Institute of Technology, says, "Elizabeth has been undervalued in the big public sense of the word."

Halbreich and Sue Graze, curator of contemporary art at the Dallas Museum of Art, have organized a ten-year overview of Murray's work, which will move from Dallas to Boston, Los Angeles, and possibly New York. (It was set to debut in New York, but SoHo's Broida Museum suddenly canceled all its future temporary exhibitions.) In the decade covered by the show, Murray has reached the top of her form.

SITTING CROSS-LEGGED IN A wobbly chair in her Manhattan studio, Murray patiently disentangles her three-year-old daughter, Sophie, from the pile of clay that is used to model the curvature of the paintings. A nine-month-old daughter, Daisy, has just been whisked out of the studio in Holman's arms.

Murray and Holman own their loft, which they were lucky enough to buy in

PHOTOGRAPH BY ALON REININGER

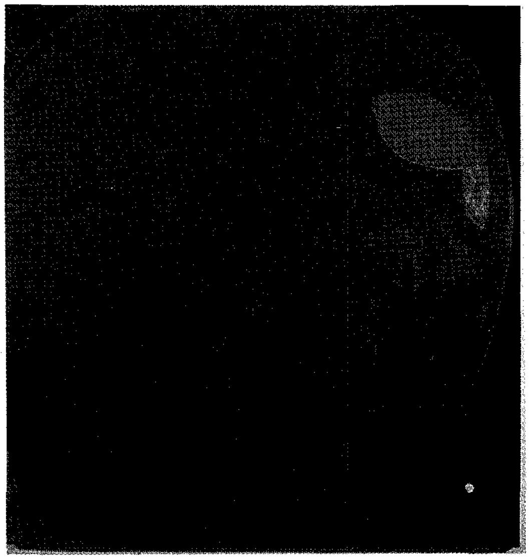
"I felt painting was important, and I wanted to bring it back into the world."

©Contact Press Images

BREAKING AWAY: *Murray is known for her willingness to take formal risks. "I think I'm trying to devise a new way of painting," she says. "The thrill is always being able to reinvent your structure."*

1979 "for nothing." The living quarters, in the back half, were redecorated over the summer. The front half is Murray's studio (with a small room set aside as a study for Holman), and it's as raw now as it was when the decorators arrived.

Murray dresses down to fit her work space: Her faded jeans and black waffle-knit T-shirt are enlivened only by a pair of bright-red socks. Her grizzled hair flies about a pale face; she wears no makeup. There is a strength in her gaze that belies her slightly girlish demeanor.


Southern California, *1976*

Since 1979 or 1980, when they began to split into jagged fragments that elbow their way across the wall, Murray's paintings have seemed to thrive on psychic and physical upheaval. Behind her on the walls are two new paintings in this vein: *Chain Gang,* a blackish-brown picture pierced by a pair of canvas teardrops that become a "spoon" in midair; and *Don't Be Cruel,* which Murray describes as "a piece of paper flying through the air and twisting." *Open Book* sold as fast as Murray could get it to Manhattan. The price was $55,000. (Paula Cooper, Murray's representative and one of the city's most eminent dealers, will take 40 percent, 10 points less than is typical.) *Chain Gang* fetched $60,000, the highest yet for a Murray painting.

Artists such as Frank Stella have attacked the edges of the canvas for a number of years, dismantling the old familiar rectangle as a way of destroying the nineteenth-century illusion that a painting is a window into another world. Murray has gone nearly as far as possible toward turning her canvases into an arena for physical forces—a kind of cosmic Big Bang in freeze-frame. Her reputation is founded on her willingness to take formal risks. It is harder to see her equally determined efforts to preserve the "window effect"—the suggestion that the painting is a magical door into a privileged and otherworldly universe. The hint of magic takes her into "forbidden" territory—forbidden, at least, for those who dominated the art world when Murray arrived. As a result, she feels closer to Disney than to Stella.

"I think I'm trying to devise a new way of painting," she says. "Sometimes I think it's silly and other times I'm fascinated. The thrill is always being able to reinvent your structure—to never accept your old structure.

"I have an enormous love and respect for traditional painting. But I think that in a structural kind of way it isn't enough for me. I have a fascination with relief—with the possibilities of two dimensions going into three—a fascination with illusion. My ideas, I think, come from watching movies. The paintings are like 3-D turned into the flat and mixed with a sense of mystery and strangeness."

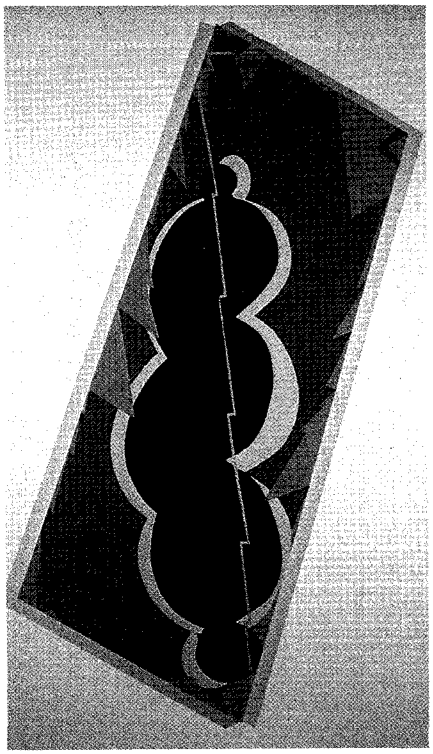
To mix "bloopy" cartoon images with traditional painting required a forthrightness that is hard to measure now. In the early seventies, it was the moral equivalent of turning informer against modernism. Murray's willingness to take risks has never been confined within the edges of the canvas. The artist and her work mirror each other. You imagine that courage and honesty have had some role to play in both cases. To bring the inner world of the painting to life, Murray, you suspect, has had to make her own inner life an open book.

ON THREE VERY DIFFERENT occasions, Murray has looked the truth squarely in the eye in order to identify the power of illusion. Around 1952, after a childhood spent in Chicago and in the little town of Three Rivers, Michigan, she moved with her family to Bloomington, Illinois. In Chicago, her father had been a lawyer, but a mysterious mental and physical degeneration ended his career. By the time the family reached Bloomington, he could manage only the menial demands of a factory assembly line. To shield his pride, Elizabeth's mother instructed her children to tell their playmates that Dad was still a lawyer. Gradually, Elizabeth recognized the truth. "That was an incredible year," she recalls. "It was a turning point in my thinking—a first lesson in the cruelty of strangers and in what I wanted and expected from people." She began to tell her playmates, "This is the way it is."

Her parents' immersion in fantasy, she knew, made their lives bearable, but she also recognized that their inability to transform their fantasies enslaved them. Her decision to become a cartoonist was a way of facing her need for fantasy and turning it into a creative act.

"I wanted to say, 'This is what I am,' and not have to back away from it."

The connection between those early years and the paintings she has made in the last decade is not lost on her. "When I first started to make these irregular shapes," she says, "I didn't have any idea what I was doing. I wasn't aware of what it meant to put a shape on the wall. Then I discovered it made the wall very different. In 1980, I put two shapes together and called it *Breaking.* I realized what I was after—a space where the wall could be seen through the picture. All my work is involved with conflict—trying to make


Parting and Together, *1978*

something disparate whole. When I put these shapes together, the wall itself became part of the conflict."

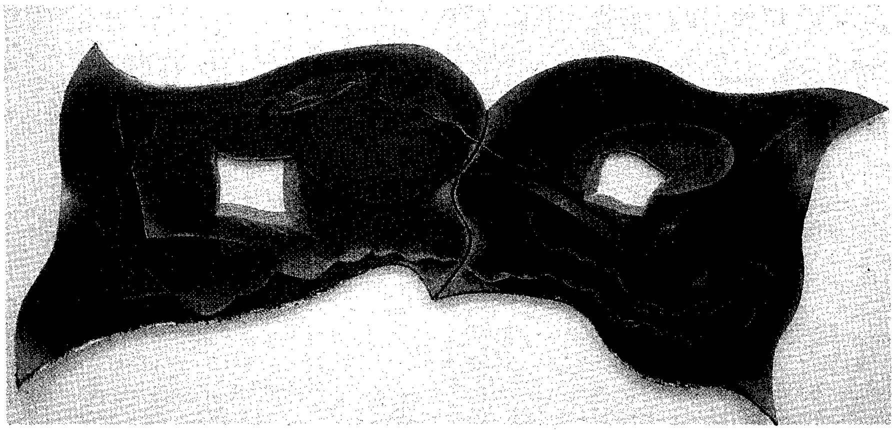
If character is destiny, then Murray's character should have foretold her furious will to "make something disparate whole." According to her high-school art teacher, that is exactly what happened. Murray remembers nothing special about her school years—the drama in her life was mostly internal—but her teacher Elizabeth Stein does. "She was always a fighter," says Stein, who at 79 still makes the rounds of the contemporary-art galleries. "She knew exactly what she wanted to do and was going to do it. That kind of drive was unique among the students."

Stein took her students on field trips to the Art Institute of Chicago, which has a superb collection of modern art. Murray desperately wanted to attend the Art Institute (she still planned to be a cartoonist), but her family didn't have the money. Stein urged her to apply for a scholarship. To Murray's surprise and joy, she got one. When she graduated, she went to pick up her final grades and learned where part of her "scholarship" had come from: Stein. "That act of generosity changed my life," Murray says.

Stein, who came to New York to see her ex-pupil's most recent solo show at Paula Cooper Gallery, says Murray hasn't changed much over the decades: Even back in Bloomington, her hair seemed to be wiry and graying. Paula Cooper makes a similar observation. "She looks like she did when I first met her in the 1970s," Cooper says. "From the beginning, she seemed to have such a strong sense of herself. Like anybody, she wants to be a great artist, but she has *never* thought in terms of promoting a career. With Elizabeth there is some kind of faith, or energy, or stubbornness. Elizabeth is 'rooted,' but she's also a fantasist. Maybe that's what is so interesting about her work."

AT THE ART INSTITUTE IN THE fifties, Murray discovered a new kind of challenge. The school was a "beehive of bohemianism"; veterans home from the Korean War, studying art on the G.I. Bill, tramped around the halls in their black army boots. "They had made very heavy decisions about their lives," she says, "and there was an air of intense macho seriousness." At first it terrified her, but it also thrilled her. "The minute I felt it, I loved it," she says.

The Art Institute also introduced her to Cézanne. To get to class, she had to walk through the museum. Though she rarely stopped to look at the paintings, one day she saw a still life and did a double take. The Cézanne, she realized, was not a picture *of* something. It *was* something—a kind of "physical dance" in which "the little breads were piled up on the table with spaces between them. It was like doors opening, to realize that paintings were the equivalent of books. Just like Kafka could tell you about the mysteries of existence in words, Cézanne could tell you the same thing only in physical terms, using space."


Open Book, *1985*

When Murray came to the Art Institute from Bloomington, she was an uprooted bobby-socks girl in Pendleton skirts. By the end of her second year, she was "wearing black stockings and reading Kierkegaard and deciding I was going to be a painter."

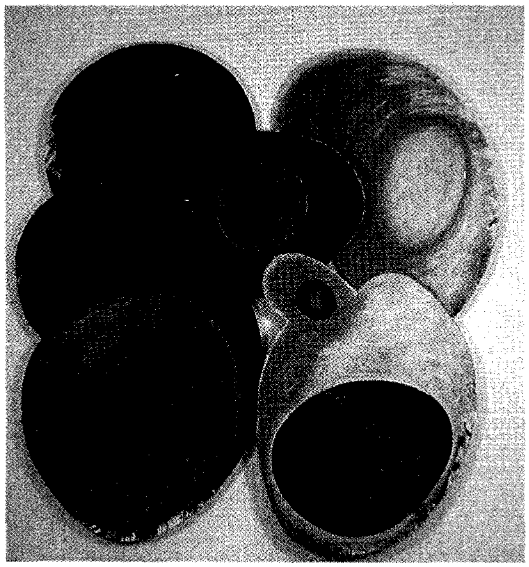
Murray quickly realized how hard it was to make a painting. "It was horrible—totally ego-busting," she says. "I had always thought of myself as gifted, but it took a good year of struggle to just get the paint off the palette in a way that meant anything. I would go upstairs to de Kooning's *Excavation* to see how he manipulated the paint. I had an idea of what it ought to feel like to make a painting. It's a very 'inner' experience. When things go well, you stop thinking about what you're doing. I was in my last year of art school when I finally put it together and discovered how to get my feelings out. It's not that you learn how to paint—anybody can do that—but you learn how to be *expressive* with paint."

Murray set up a studio in her bedroom, worked as a coat-check girl and a clerk in the museum bookstore, and went on painting. In her senior year, she was one of twenty students—and the only woman—picked to compete for a $3,000 scholarship to study in Europe.

She didn't win. At first she was crushed, but she rallied—just as in Bloomington—to face a hard fact. "The people who did win," she recalls, "had figured out a strategy. They knew what kind of painting was likely to go over best, and that's the kind they did. I had just done my painting with all my heart and soul. I realized that, for better or worse, that was my strategy."

AFTER GRADUATION, MURRAY headed for the master of fine arts program at Mills College in the tawny hills of Northern California. Mills in 1962 was elegant, private, with more than a touch of the intellectual finishing school about it. Among the undergraduates was an unlikely candidate for the joys of *in loco parentis:* Jennifer Bartlett.

Bartlett, who is also a contender for "best painter of her generation," and is even better-known than Murray, had just come up from Long Beach, wearing dyed-to-match outfits with a beehive hairdo, wanting to be an artist but not sure where to start. She, too, remembers Murray looking just the way she does today. By chance, Murray had taken a job as resident assistant to the dormitory housemother, a position that brought her into repeated contact with Bartlett. "I would stretch all the rules to the limit," Bartlett says, "so I was always having disciplinary problems." She


Walk and Talk, *1982–1983*

Photograph, top: Geoffrey Clements.

AMERICAN VISION: *"A lot of what I do is a struggle between high and low. Highbrow and wanting to be Leonardo on the one hand, and on the other, my childhood and wanting to do comic books," she says.*

and Murray hit it off immediately—she remembers the revelation of seeing Murray sitting on the floor, reading James Joyce's *Ulysses,* and *laughing.* "It had never occurred to me that serious literature might be funny," Barlett says. "I think we were both very exotic to each other. I think that the core of our experience—how we would regard existence—is very similar."

But Murray was the one who had the studio experience. Bartlett carefully studied the example set by her friend. "She worked *constantly,*" Bartlett says. "There was no sentimental bulls---. She had a very clear idea in her mind of what being an artist was. It was just putting in your time in the studio, clocking in. That cleared up a lot of problems I had about waiting for inspiration."

In her second year, Murray moved to San Francisco, commuted to Mills, and got married. The marriage, though it lasted ten years, was not successful. Nor did Murray like San Francisco, which had its own Bay Area abstract tradition and was as cool to outsiders as she was cool to its rules. She really wanted to live in New York. "San Francisco felt like I wasn't facing the real thing," she says.

WHEN MURRAY FINALLY freed herself to move to Manhattan in 1967, the art world was in one of its most intense moments. The Vietnam War had created a sense of perpetual crisis. Ideas suddenly counted; old certainties were being overthrown daily by new ones. Murray talked her way into Westbeth, the artists' housing complex, where she met another enduring friend, artist Jonathan Borofsky. She remembers Borofsky coming home at 2 A.M., staring up from the sidewalk at the lighted windows above him, and shouting, "Paint, everybody, paint, paint!"

Minimalism claimed a kind of moral force in the artists' community. For the newly arrived masters of pure form—Richard Serra, Alan Saret, Donald Judd, Carl Andre—the call to strip from their work every conceptual irrelevancy came naturally, like a purgative force. Painting—as the art magazines announced and most people agreed—was dead. The artists who visited Murray's studio often made a point of telling her so.

Murray, a generation younger and still sorting out her own convictions, was served for the third time by her stubborn refusal to subscribe to someone else's image of the world. She discovered a kind of glee in running against the current.

"It's like, your mother tells you you can't, and so you're going to do it," she says. "I was interested in minimalism and conceptualism, but I made a conscious decision to avoid them. Instead, I set about trying to make tough, clear, subjective painting. My heritage says that art is about more, not less. I felt painting was important and I wanted to bring it back into the world."

SHAPE OF THE FUTURE: *"The meaning comes before and after."*

During her first ten years in the city, Murray had a son, Dakota, split up with her husband, survived on small teaching jobs and part-time work, and struggled to feel at ease with her painting. For a while, she flew to Detroit on Mondays to teach, flying back to Manhattan on Tuesday nights. "She never had an easy time of it, either financially or any other way," recalls Stein.

Even so, Murray remembers those years fondly. In 1973, after her husband moved to Vermont, she found an apartment on Cooper Square for $130 a month. The studio was slightly bigger than a closet, but it was big enough. "The breakup allowed me not to be afraid of being ambitious," she remembers. "When he left, I decided I wanted to try to show my work." SoHo hadn't yet boomed, and the Lower East Side art community didn't exist. "For young people to be in New York at that time was really possible then," she recalls. "It was *simpler.* Most artists weren't living on their work and didn't expect to."

The art world was small enough that everyone knew everyone else. Murray didn't have a gallery, but a steady stream of artists and curators came by. She felt little pressure to make the rounds of galleries, slides in hand. "For one thing, I didn't want to show with anyone I didn't respect," she says. "I don't understand why, but I didn't feel desperate."

When she did decide to get her work shown, the consequences sometimes resembled burlesque. One day, a dealer came over to look at her work. He spent half an hour in the studio, talking and picking through paintings. When he got up to leave, he walked to the door, turned around, stared at Murray's chest, and said, "Okay, boobs, I'll see you later."

Newly introduced to similar stories about male dealers and fortified by her friendships with Bartlett and the sculptor Joel Shapiro, Murray met Paula Cooper. "The minute Paula walked in the door, I knew I wanted this woman to be my dealer," Murray says.

Cooper put some of Murray's work in two group shows to look at it. After the

Photograph by Alon Reininger/Contact Press Images.

second show, she asked Murray to join the gallery.

But to be accepted was to face confusing issues. For an artist, success can be a fast road to disaster. "I fight against it all the time," she says. "Duchamp once said that when an artist becomes a success, you never see the *artist* again. When you meet the artist, you meet a faker."

So, when Cooper offered her a place in the gallery in 1975, Murray took a teaching job in California. She says now that she was "totally nuts"—very broke, and determined to declare her independence from New York. The minute she stepped off the plane, she said, "What have I done?" But in the act of striking out on her own, she discovered a terrific will to paint. She had a private studio at the school, and she began to make shaped canvases at an intense pace, as if to purge herself of old habits.

MURRAY'S FIRST MAJOR breakthrough dates from 1975 and 1976, the years of acceptance and independence. In a painting called *Southern California,* which is shaped like a flat diamond, the fragmentation of her later canvases is predicted solely through color. A brilliant orange-red parabola is set against a blue-black field, nearly filling the picture, like a bubble about to burst. Within the red parabola float abstract "commas" and "wings" in blue, purple, green—tiny against the immensity of red. The psychic pressure exerted against the edges of the picture is both euphoric and scary, as though the bursting bubble might shatter the tensile strength of the edge, destroying the universe within.

Psychological readings of abstract paintings have been frowned on since the advent of Abstract Expressionism—for good reason. Modern artists have tried to free themselves from the need to illustrate emotion, so that they could test themselves against the more fundamental conditions of existence—space and time, the limits of physical being, the primal connections between living creatures and the world. Emotion, in such a context, is the least interesting and most ephemeral part of an aesthetic experience.

Her second big breakthrough came in 1979 and 1980, and again, there was a personal side to the success story: Murray met Bob Holman. He was the program coordinator of the Poetry Project, a poets' organization, and he was directing a performance of Edwin Denby plays for the Eye and Ear Theater. Murray had been invited to create the sets. She and Holman worked together for eight months and learned to respect each other as professionals before they started dating. She fell in love with him, she says, while watching him give his "panic D.J. performance rap"—a kind of stand-up-comic shtick—at the Kitchen Center in SoHo. "He was so witty, so funny, so lighthearted, and so *good,*" she remembers.

In her own work, she had begun to shatter the canvases into fragments to test her ability to stretch herself and her work to the limits of disintegration, to make the shattered picture whole. *Painters Progress,* which is in the collection of the Museum of Modern Art, is one of the finest of the early "shard" pictures—twenty separate chunks of canvas, joined at the edges. As the viewer's eye struggles to reunite them, it discovers the superimposed image of an artist's palette with brushes, a wry, Disney-like parable of the artist as Pygmalion (the brushes are also exclamation points). "At first I didn't tell people about the images," Murray says. "Nobody saw them, which interested me a lot. I realized that was how I felt about life. What I did is create this funny conflict—a painting in pieces—and inside that I painted an image that could come together as a whole.

"At that point in my life, I was beginning to pull things together. I was feeling that I really had a vision. You work for years and then you discover you have something to paint about. It's not something that is necessarily arrived at consciously. It's through the work that you get that consciousness."

IN HER STUDIO, WITH DAISY BANGING on the door to be let in, Murray gets up to check her latest paintings. She cranes her head to look behind the two teardrops in *Chain Gang,* where a bit of white canvas shows through. She probably could have wedged a brush behind each teardrop, but she prefers an unfinished look. "I like it that you always have to come back to the fact that it's an object," she says.

On the floor are two piles of plywood fragments—the frameworks for two new paintings. They follow the contours Murray created by tacking huge sheets of paper on the wall and drawing spontaneous shapes—in this case, two sets of entwined question marks. Mary Carlson, an artist who works with Murray in her studio, used the drawings as templates to cut the shapes out of plywood. Carlson added plywood edges to each question mark to create a four-inch-deep border; the canvas will be tacked to these edges to generate a three-dimensional shape.

When the canvas is stretched onto the plywood frames, Murray will begin to paint. She doesn't plan the images. Instead, she encourages a kind of free association between herself and the picture. "What fascinates me," she says, "is that the shapes themselves pull up from me some very unexpected images. When I draw up plans for the shapes, I do it very quickly. I try not to think or to get involved with correcting them. When I put the shapes up on the wall and start painting on them, they surprise me."

The spoon that twists out of the cyclonic, darkened surface of *Chain Gang* is a cartoon character accompanied by a cartoonlike set of emotions—among them, a cinematic prediction of imminent disaster, akin to what you feel when Harold Lloyd dangles from the hands of a town clock. The twists and turns in the painting—or the talking heads in *Walk and Talk*—correspond to the emotions. Cartoons are feelings in the abstract. Murray's paintings are abstract cartoons.

"A lot of what I do is a struggle between high and low," she says. "Highbrow and wanting to be Leonardo on the one hand, and on the other, my childhood and wanting to do comic books. And in between, I had a classical training, so I know how to paint a figure."

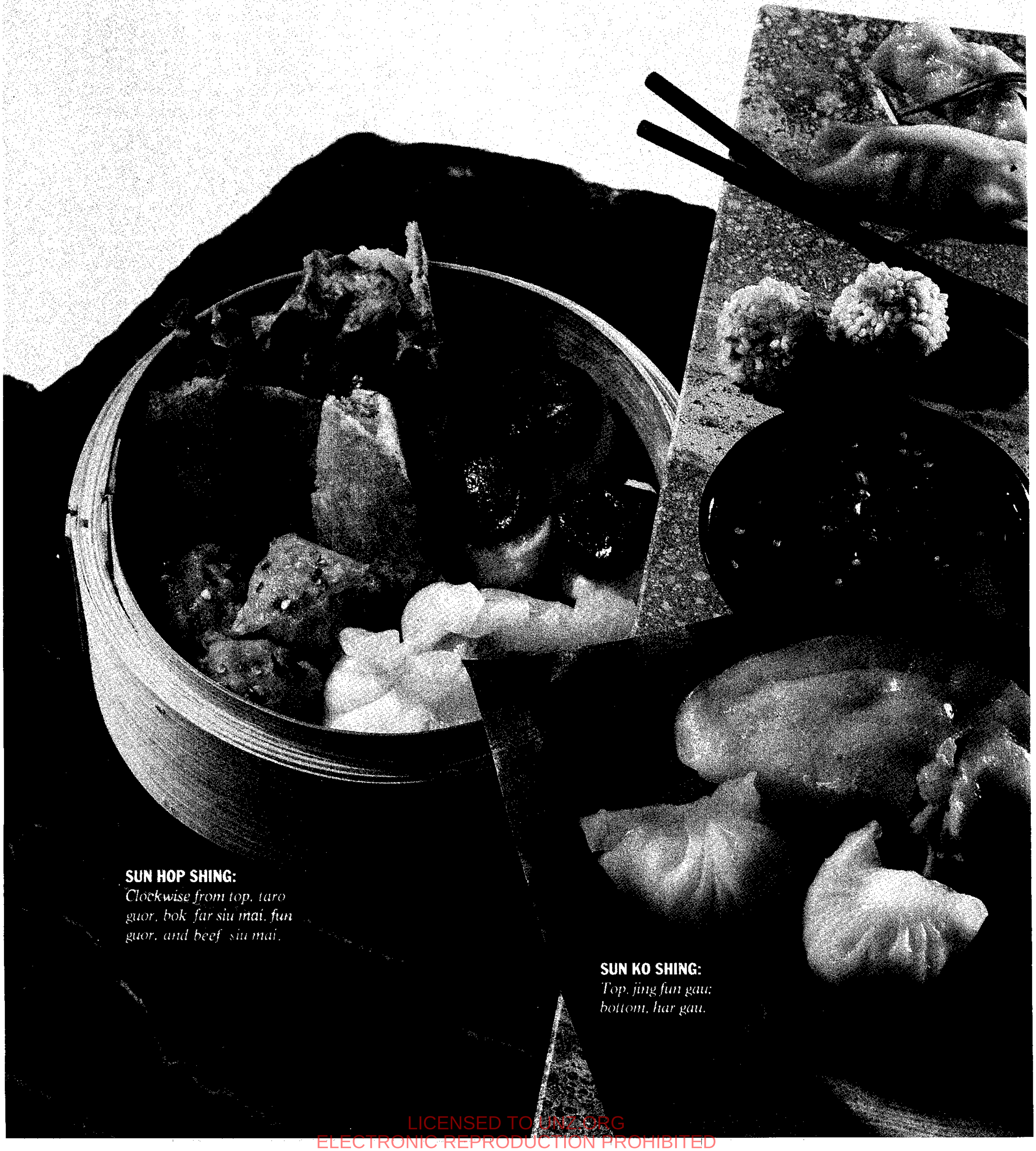
Murray's pictures, surprisingly, are immensely funny. Cheap humor is easy, but existential humor—the wit of understanding—must come from somewhere deep within the artist. "It comes down to trying to understand your own skin," Murray says. "Reinventing structure each time is also, I suppose, like coming to terms with your body. The physical and sensual are always escaping definition, and that's what I've been interested in. In the middle of a painting, there is a moment when you get beyond yourself a little. The meaning comes before and after, like making love."

She picks up Daisy, and the baby giggles happily. "When you say to yourself, 'Nobody is going to like this, but it's under my skin,' that's when it works. If people imagine that I think about my career when I'm in front of a painting, they have no idea what being an artist is about."

The challenge in painting during the eighties is to find a way to be true to form and yet retain authentic feeling. A decade of minimalist doctrine has made such a combination seemingly impossible. The exhaustion felt by many painters of Murray's generation is evidence of a depleted sense of purpose, a sense that painting has wrecked itself on a barren coastline—that images can no longer carry enough emotional weight to sustain a picture. In order to turn her life into an "open book," Murray has had to reach a state of conscious reconciliation between past and present—a state of constant regeneration.

"I want to make a *possibility* with a painting," she says. "A painting is a still thing on a wall. I want this openness and indeterminacy, and yet the picture is very determined—once it's there you can't change it. My work is mute in a certain way. I think that's the beautiful thing about it—that it's so vulnerable. Something is exploded out of its ordinary context into a new state."

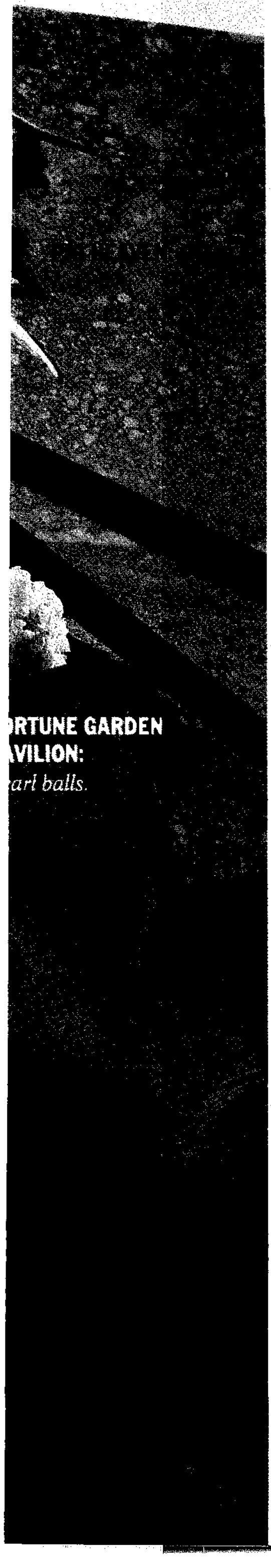
THE DAY OF THE DUMPLIN



SUN HOP SHING: *Clockwise from top, taro guor, bok far siu mai, fun guor, and beef siu mai.*

SUN KO SHING: *Top, jing fun gau; bottom, har gau.*

By BARBARA COSTIKYAN



RTUNE GARDEN VILION:
arl balls.

THE YEAR OF THE TIGER BEGINS SUNday, and what more honorable way to celebrate than with a dumpling party? Eating freshly cooked dumplings at home—ones that are hot enough to go *pop* in your mouth—that's heaven.

Now several teahouses and Chinese restaurants are offering fresh, uncooked dumplings—so much nicer than the frozen or already-cooked variety—for takeout. These eight, along with such other dim sum as savory pastries and pork buns, would make a delicious spread. Serve them with a red-hot chili oil (Chef Chow's Hot & Spicy Oil is available at Korean markets and Chinatown shops); or try Pig Heaven's gentler soy sauce, sparked with fresh ginger, garlic, and scallions ($2 a pint), which works beautifully with all kinds of dumplings.

And don't fret if a dumpling should break during the cooking. Some Chinese say that means money in your future.

■ Sun Hop Shing's fun guor, a starchy white dumpling that bulges like a magical sack in a fairy tale, is New York's most delicious steamed dumpling. Filled with shrimp, pork, carrot, whole peanuts, Chinese mushrooms, and lots of coriander, it has a taste that's pungent and zippy. Steam it for five to eight minutes; when it's done, the fun guor becomes shiny and iridescent and bulges even more. One order of three is $1.20.

Because it has no wrapper, taro guor isn't really a dumpling. Shaped like a small Idaho potato, it's more a croquette, with shrimp, Chinese mushrooms, and mashed taro (taro is a starchy root vegetable with the faint sweetness of chestnut—in the Caribbean, it's called eddo; in the South Seas, poi). Lightly fry taro guor in oil—preferably the day you buy it or its fluffiness will disappear—and eat it piping hot. One piece costs 80 cents.

Strictly speaking, bok far siu mai, a light shrimp patty topped with a black mushroom, isn't a dumpling either, but who cares? Serve each one on a perfect green lettuce leaf—that's poetry. Steam them for five minutes, mushroom-side down (so the mushrooms don't topple off the minced-shrimp mixture during the steaming), then serve them mushroom-side up. One order of three is $1.20.

If you love meatballs, you'll love Sun Hop Shing's beef siu mai, a feather-light meatball zapped with coriander in a thin wrapper. Line your steamer with shredded cabbage, lettuce, or spinach, steam the dumplings for six minutes, then serve them along with the steamed greens. There are four siu mai to an order ($1.20).

Delicious here are the steamed pork bun, a soft, round mound of bread dough filled with barbecued pork (40 cents), and the roast-pork pie, a flaky pastry filled with spicy pork—it's great with cold beer; also 40 cents. *(Sun Hop Shing Tea House, 21 Mott Street, 267-2729.)*

■ New York's most ubiquitous dumpling is probably har gau. A shrimp dumpling, it looks like a large pearl with ears and has a faint pink glow. We love the delicate versions from Sun Hop Shing and Fortune Garden, but the one from Sun Ko Shing, with its fat little whole shrimp clustered in the middle, is the winner. Steam a few on a bed of lettuce for five to seven minutes. An order of four costs $1.30.

Jing fun gau, a large, fat, half-moon-shaped dumpling, has a rich, pungent filling of shrimp, carrot, coriander, and pork. Steam it for seven minutes on lettuce leaves—it's cooked when the skin takes on a pearly shine. One order of three dumplings is $1.30.

Try the guk char siu bau, or baked pork bun, which looks like a hamburger bun with a high gloss. Inside, there's tender barbecued pork in a spicy ketchup-flavored sauce; 40 cents each. *(Sun Ko Shing, 53 East Broadway, 406-2225; call a day ahead for uncooked dumplings.)*

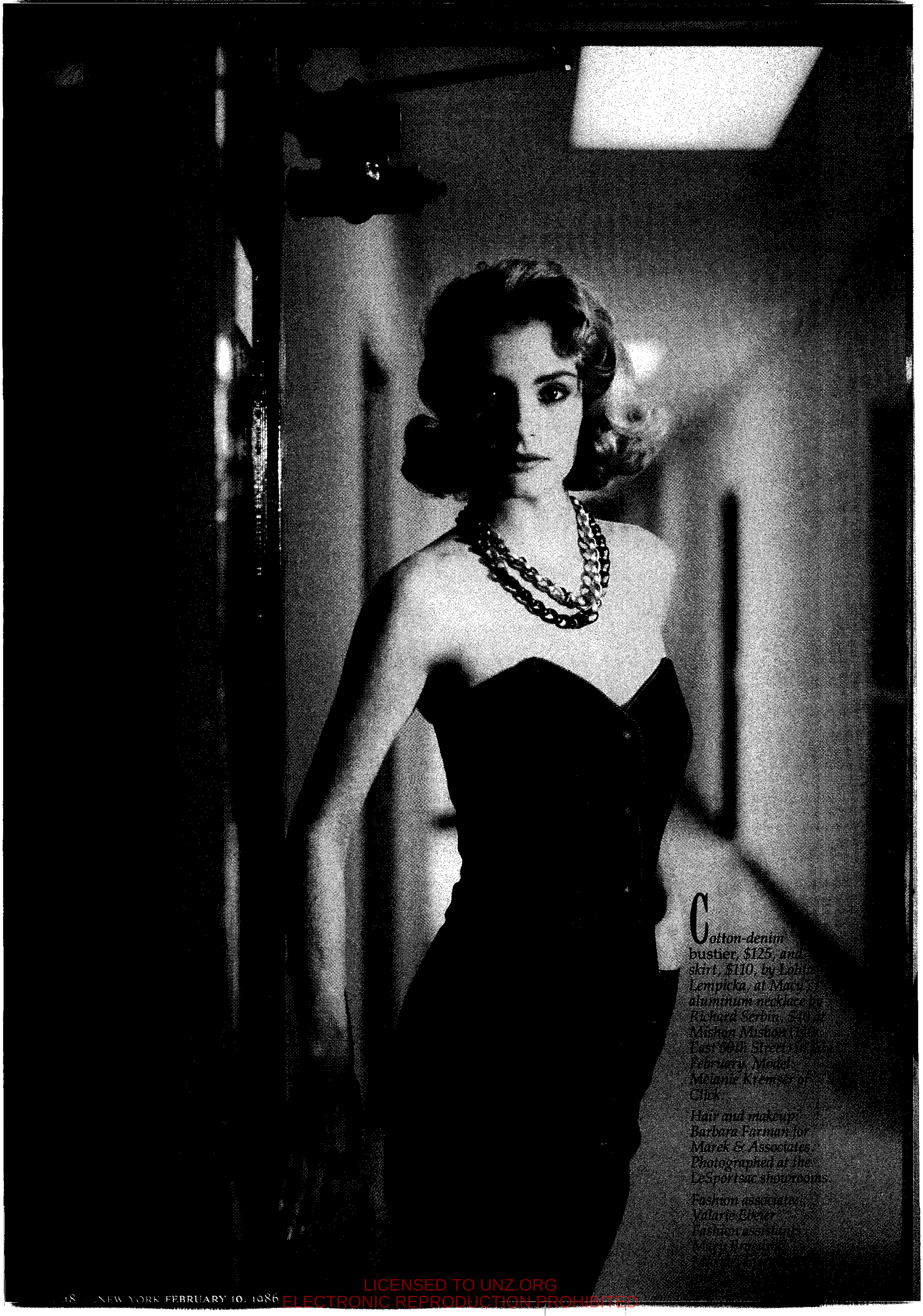
■ Fortune Garden Pavilion makes beautiful little non-dumplings—more like bouchées—called pearl balls. The filling's spiced pork, the covering's sticky rice, and there's a blob of carrot on top. Steam them for 25 minutes, then dip them in soy sauce; $3 for an order of four.

While you're here, check out the steamed Shanghai dumpling with its wrapper twisted into a turban shape—it's juicy and delicious; $3 for four. *(Fortune Garden Pavilion, 209 East 49th Street, 753-0101.)*

■ Small, slender, almost elegant-looking, Pig Heaven's kuo-teh is the best-tasting pan-fried dumpling in town. But don't be misled by its looks; the filling of pork, cabbage, scallions, and fresh grated ginger is sensual and hearty—you'll gobble up a dozen. (Kuo-teh can also be made with leek, which gives it a sumptuously wild taste.) Place the dumplings in a greased skillet, and fry for two minutes, or until the undersides are golden brown. Add a quarter cup of cold water, and cook, covered, until it evaporates. The dumplings will now be fat and slightly chewy. An order of 8 is $3.95; 50 dumplings made with leek (the minimum order) cost $24.69.

Also worth gobbling here is the boiled dumpling—with the same filling as the fried one—which is luscious served steamy hot; $3.95 for eight. The tiny Sichuan dumpling, about the size of an acorn, is $3.95 for an order of eight. It comes with a sesame-peanut butter sauce that's so good you'll want to take some home; $10 a pint. Finally, Pig Heaven's turnip-filled flaky pastry—lau-bau-s-bing—looks like a proper little cupcake, but what cupcake has moist threads of turnip, ham, and shrimp? And such bite? Buy these ready-baked, then reheat them at home; $3.25 for two. *(Pig Heaven, 1540 Second Avenue, near 80th Street, 744-4333.)* ■

**Photograph by
BRIAN HAGIWARA**



Cotton-denim bustier, $125, and skirt, $110, by Lolita Lempicka, at Macy's; aluminum necklace by Richard Serbin, $40 at Mishon Mishon ([illegible] East 60th Street) in late February. Model: Melanie Kremser of Click.

Hair and makeup: Barbara Farman for Marek & Associates. Photographed at the LeSportsac showrooms.

Fashion associate: Valarie Eberer. Fashion assistant: [illegible]

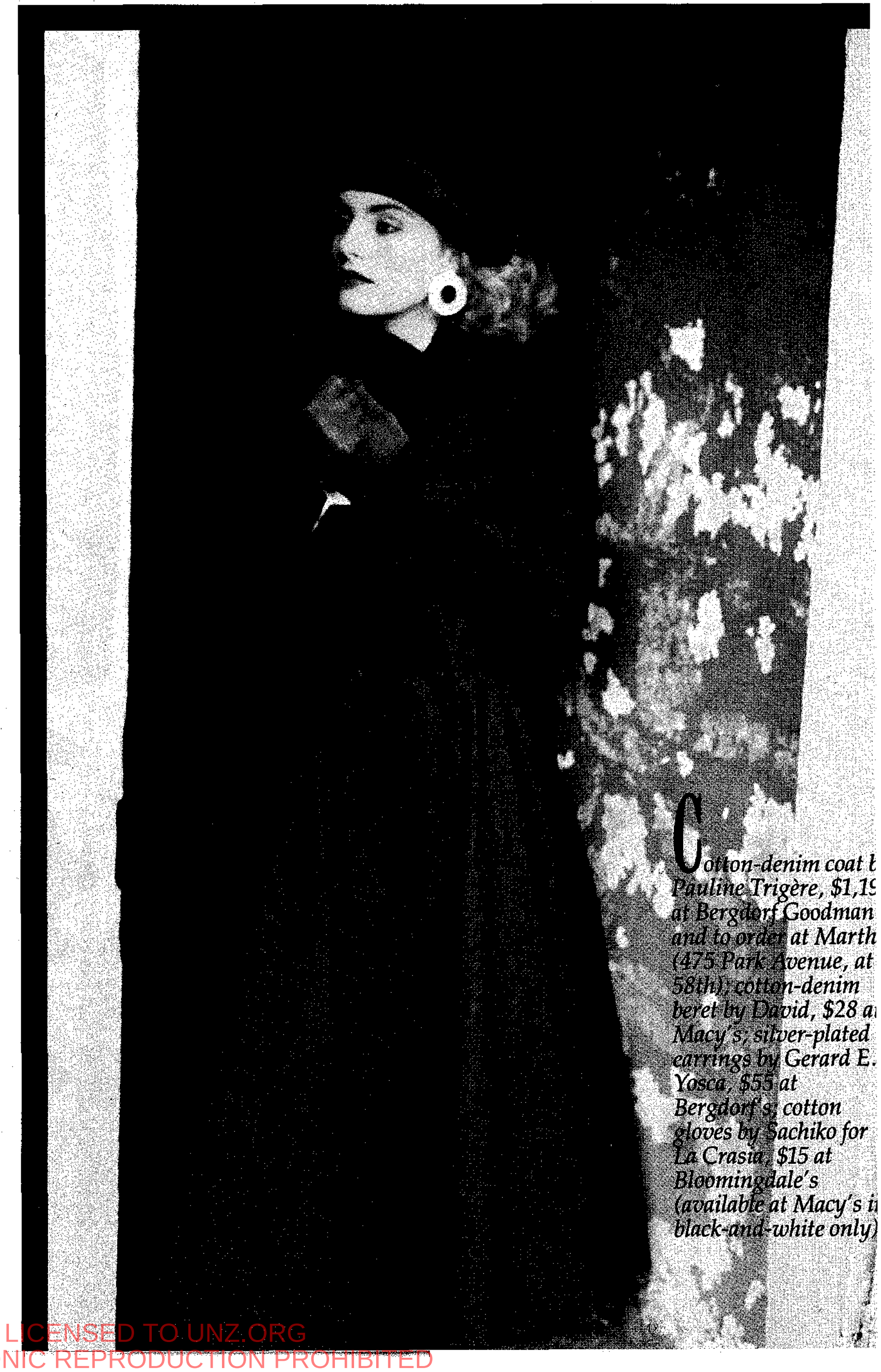
UPSCALE BLUES

BY WENDY GOODMAN

PHOTOGRAPHED BY
JUST LOOMIS

Durable and down-scale, denim has never been taken seriously by designers...until now. This spring, everyone, from the couture establishment to rising stars, is stitching up clothes—a fitted and flared coat, a gold-piped suit, a sexy, blues-in-the-night *bustier*—that most certainly would *not* be at home on the range.

★ ★ ★

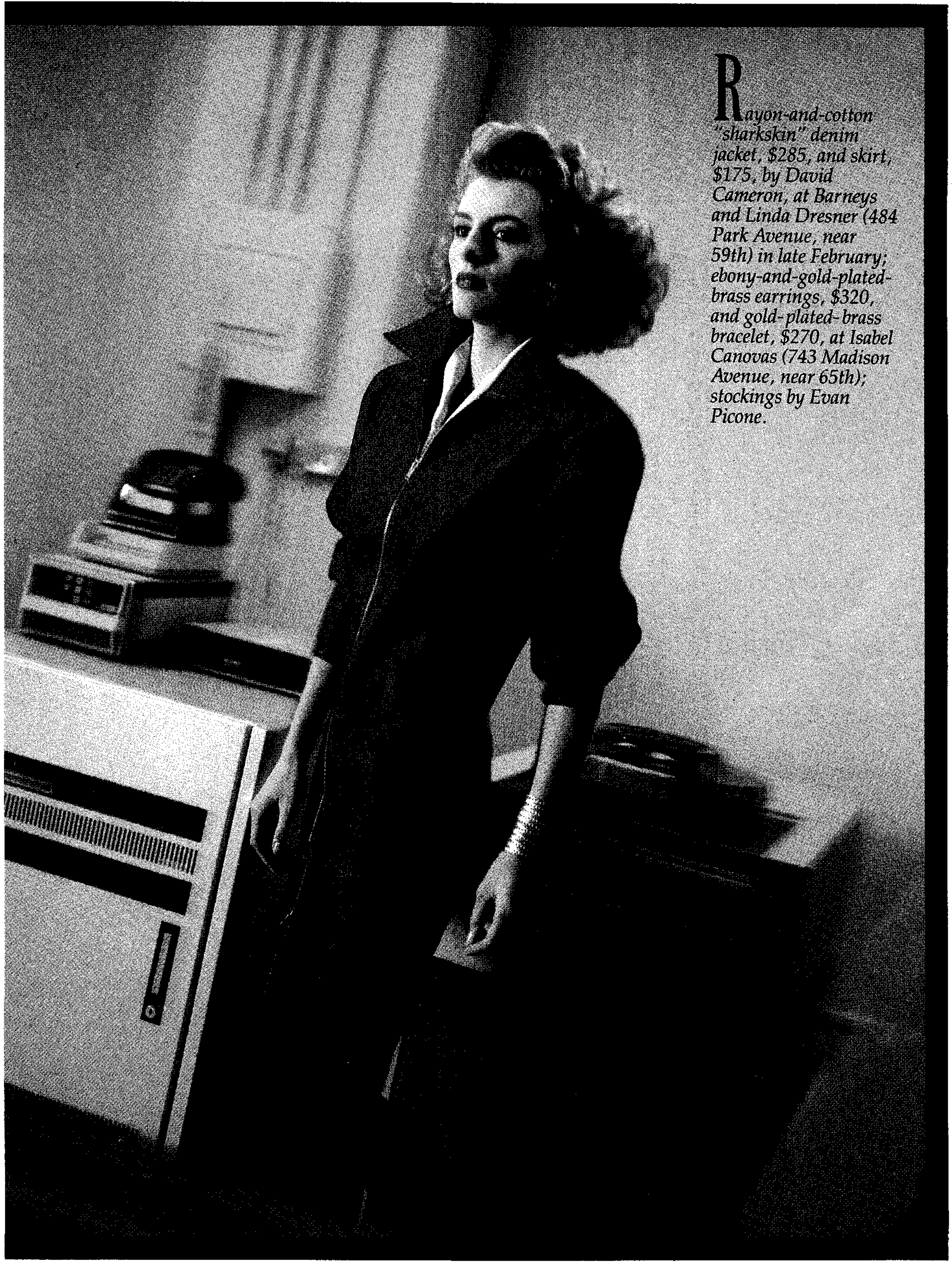


*Cotton-denim coat b
Pauline Trigère, $1,19
at Bergdorf Goodman
and to order at Marth
(475 Park Avenue, at
58th); cotton-denim
beret by David, $28 a
Macy's; silver-plated
earrings by Gerard E.
Yosca, $55 at
Bergdorf's; cotton
gloves by Sachiko for
La Crasia, $15 at
Bloomingdale's
(available at Macy's i
black-and-white only)*

UPSCALE

BLUES

★ ★ ★



Rayon-and-cotton "sharkskin" denim jacket, $285, and skirt, $175, by David Cameron, at Barneys and Linda Dresner (484 Park Avenue, near 59th) in late February; ebony-and-gold-plated-brass earrings, $320, and gold-plated-brass bracelet, $270, at Isabel Canovas (743 Madison Avenue, near 65th); stockings by Evan Picone.

Jacket, $78, and skirt, $58, of cotton denim, and rayon shirt, $88, by Michael Seroy, at Saks Fifth Avenue and Robert Barth (21 East 10th Street); gold-plated-brass earrings, $200 at Isabel Canovas.

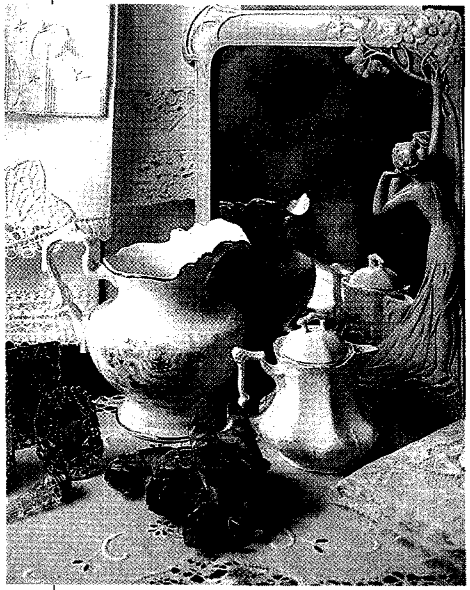
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

The Frill of It All

Separating the new from the old in Alix & Alexis, Barbara Sela's cozy new shop, is a challenge. Pitchers, dresser trays, and perfume bottles that would have delighted Queen Victoria share this tiny space with custom-made tablecloths and duvet covers, mirrors with *faux*-ivory frames made from aged molds, and opera scarves that only look old. There are Beatrix Potter and Kate Greenaway illustrations (the prints are new, the maple frames vintage), and antique kidney-shaped dressing tables that Sela swathes in layers of moiré or lacy skirts. Things come and go at a startling rate, so this shop always has a delightful feeling of serendipity. (From $5 for a vintage handkerchief to $500 for an antique, hand-crocheted bed throw.)



ALIX & ALEXIS/*956 Lexington Avenue, near 69th Street/772-8867*

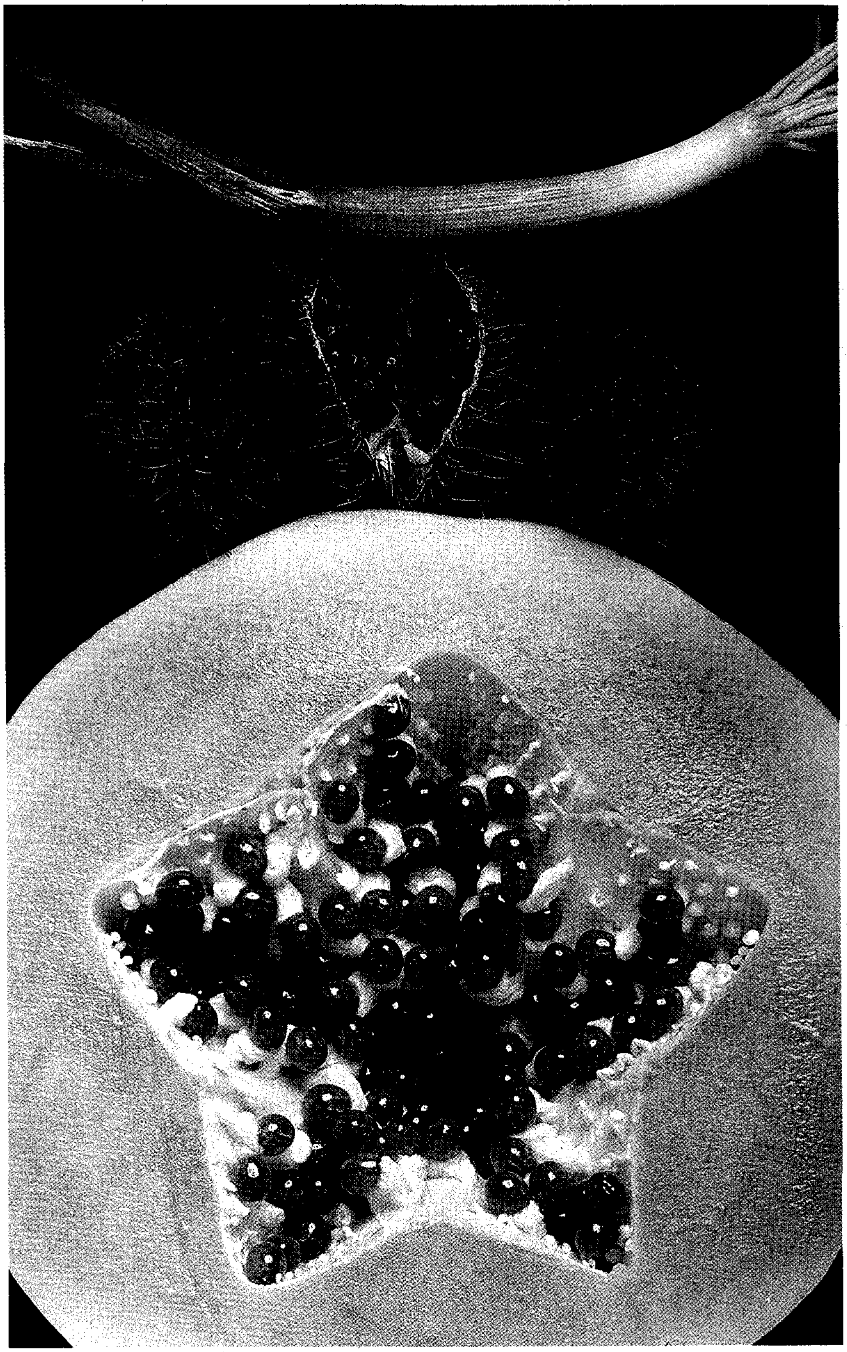
Best Bites

Cinnabar may sound like an exotic Caribbean island, but it's really a scrumptious red melon of the papaya family. Serve cinnabar chilled with a slice of lime; its sweet, refined taste makes it the perfect ending to an elegant meal ($2.98 a pound). This is the month to color the town red! For the first time, sticky-looking Guatemalan prickly pods (now grown in Florida) are available in New York. The Central American Indians call them bixi, the Spanish conquistadors named them achiote, and each pod is packed with dozens of jewel-like crimson seeds that make a fantastic natural dye. Use them like saffron, for their color; fry the seeds lightly in oil before adding them to rice or fish mousse ($4 a bunch). For a more subdued adventure, try these superb, pale-green Lilliputian leeks from California's growing collection of miniature vegetables. Steam the tender, delicate shoots and serve them with a light vinaigrette (89 cents a bunch).

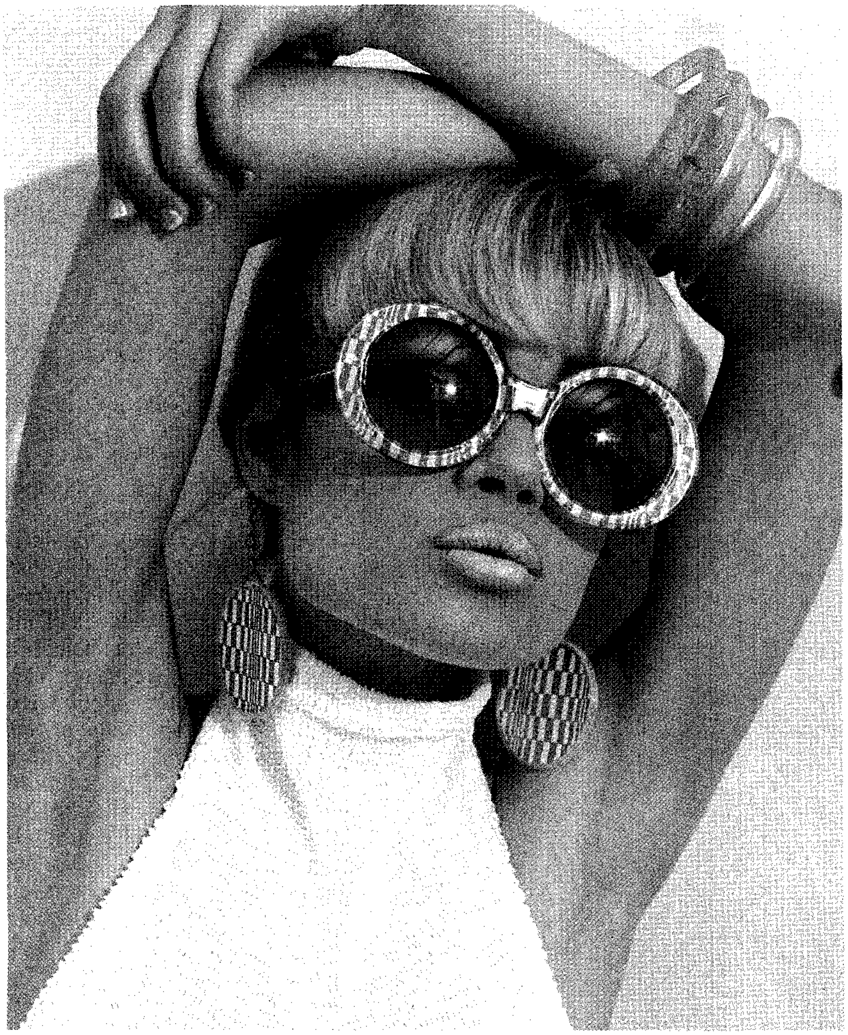
—Colette Rossant

CINNABAR AND BIXI/*Grace Balducci's Marketplace/1237 Third Avenue, at 71st Street/737-0600*

LEEKS/*Balducci's/424 Sixth Avenue, at 9th Street/673-2600*



Photographs: left, Jeff McNamara; right, Togashi.



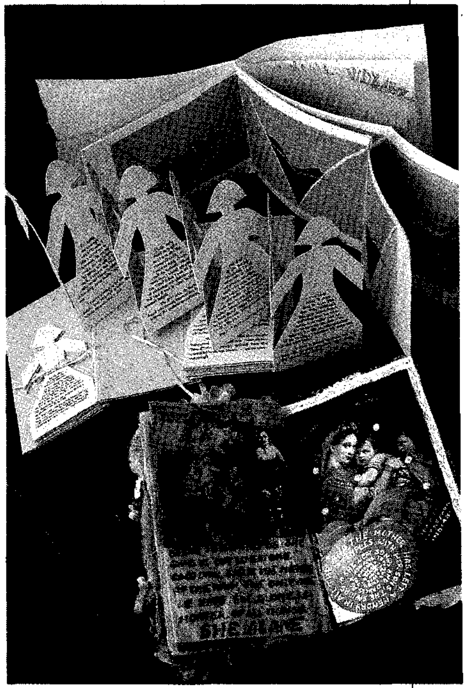
The Way We Wore

The decade that spawned go-go boots, ironed hair, topless swimsuits, and micro-minis also had sunglasses that simultaneously covered the eyes and adorned the ears. If you missed them in the swinging sixties, you can catch up with them in the eccentric eighties. These originals—in solids, checks, and stripes—come in blue, black, and red, too ($12.50).

THE BELLE EPOCH/*211 East 60th Street/319-7870*

You Gotta Have Art

"Our artists are fairly well unknown," says Lauren Lowenthal. That's not surprising, since artists' books are an art form few people are aware of. Lauren and her father, Chester, partners in Hand in Hand Galleries, stock about 300 of these works (in addition to more conventional pieces by well-known painters and sculptors), and they've put together an exciting exhibit that will be on view until March 1. Many of the books are traditional in form, down to beautiful hand-tooled leather bindings. More are abstract, multidimensional, multimedia pieces. Lise Melhorn's *My God . . . Ain't She Long!*, with its delightful cutouts and true tales ($80); Anita Wetzel's splendidly fluid silk-screened *Sea Ribbons* ($40); and Zena Zipporah's funky *Madonna*, a montage of Madonnas, including today's celebrity version ($800), suggest the possibilities of this seductively personal and tactile art.



HAND IN HAND GALLERIES/*568 Broadway, at Prince Street/First floor/219-1844*

Hot Under the Dollar

Here's money as we know it—ready to go up in smoke. But before *these* wads turn to ashes, they'll burn for 30 minutes and produce glowing fireplace logs. And this "Money to Burn" won't put us in a financial bind ($5.50 for six).

HUBERT DES FORGES/*1193 Lexington Avenue, at 81st Street/744-1857*

hotographs: top, Tohru (Model: Lori of Wilhelmina. Hair and makeup: Ashley Boyer of Clive Summers Salon for ibby Lynch. Bathing suit by Liza Bruce. Bracelets: Collection Maripol); right, Sandi Fellman; bottom, S. Baker Vail.

Television/John Leonard

BOMBS AWAY

"...*Under Siege* is an implausible, mass-market look at the politics of terrorism. At least there is no water in the sex scenes..."

SENIOR G-MAN: *Peter Strauss as the FBI director in Roger Young's movie.*

YEARS AGO, THE LEADER OF THE SOVIET Union visited the New York *Times.* Whatever Khrushchev said, a Russian-speaking *Times* reporter, as if wired for denial, shook his head. Finally, an exasperated Khrushchev asked, "Why are you shaking your head, Mr. Schwartz? Trying to get it started?"

I have previewed **Under Siege** (February 9, 8 to 11 P.M.; NBC), and I am shaking my head, trying to get it started. *Under Siege* is all about terrorism in these United States. Fanatical foreigners, male and female, blow up an American army base, an Eastern Airlines shuttle, a freight train, a hotel dining room, a shopping center, and the dome of the Capitol building. The wife of the director of the FBI says, "This could be South America!" Most of the Cabinet wants the president to avenge these indignities by bombing Iran.

(You will wonder, Why not Libya? But *Under Siege* was filmed before Colonel Muammar al-Qaddafi managed to monopolize our imagination of devil theories, and it's a little too soon to blame everything on Nicaragua or the Philippines. Anyway, the principal villain turns out to be—surprise—a French-Algerian. The whole point of the Third World is to have some place to justify our dreams of murderous resentment.)

Our president is Hal Holbrook, doing his agonized Abraham Lincoln again, although looking younger than he has in years, as if he had been working out with Jane Fonda and using a lot of hair tonic. Our secretary of state is E. G. Marshall, from *The Defenders* and many television commercials, who agrees with the chief of the CIA, Fritz Weaver, that the Ayatollah needs punching out.

Playing Haldeman to Holbrook is Mason Adams, who is as hard to imagine as a bad guy as E. G. Marshall is, because we remember him as the kindly newspaper boss on *Lou Grant*. They are abetted by George Grizzard, the editor of Washington's most important newspaper. They are opposed by the secretary of defense, Paul Winfield, implausibly black, and Peter Strauss, the FBI director who just as implausibly runs around the District of Columbia streets with a revolver in his hand.

Most of these men have wives—Beatrice Straight, Victoria Tennant, Ann Sweeny—but they don't count; they wring their hands instead. *Under Siege,* when it intermittently aspires to a psychological subtext, is about angry fathers and lost sons. Of the four writers of the "teleplay," Bob Woodward—who was Robert Redford in *All the President's Men*—should be most ashamed. He *knows* about presidents and newspapers; he knows better than *Rambo.*

Our Lone Ranger hero is the rather prissy Strauss of the FBI. He refuses to bomb Iran until he checks his computer profiles, even though his black Tonto, Stan Shaw, lost a son in the Beirut-like truck-bombing of the army base. He is liberal-pious: "Police don't create terrorists; politics do." He will somehow connect the Baader-Meinhof gang to the ex-shah of Iran, while the CIA hires mercenaries to assassinate the villain (Thaao Penghlis) after he is in FBI custody because... never mind. You have seen *Three Days of the Condor,* the movie in which Robert Redford was looking for a Bob Woodward, and so you will figure out how *Under Siege* is doomed to conclude long before the penultimate commercial.

About *Under Siege* as a made-for-television movie, I am happy to say that there is no water in the sex scenes; I am tired of waves and rain and bathtubs. (Roger Young, who won an Emmy for directing *Lou Grant*—don't we seem to be repeating our personalities?—moves the footage right along in second gear, but is never vulgar, alas.) About *Under Siege* as a meditation on terrorism, I am flummoxed.

Novelists as various as Mary McCarthy, Paul Theroux, Alberto Moravia, Doris Lessing, Heinrich Böll, Don DeLillo, Diane Johnson, and John Le Carré, not to mention Dostoevski and Joseph Conrad, have tried to think about terrorism. They are flummoxed, too. Young girls are gunned down in airports, by chance. Elderly men are tossed overboard from luxury cruise ships, by chance. In a weather of ferocious emotions, nothing is more terrible than chance. The novelist tries to explain the monstrosities of terrorism with sex or politics or paranoia. *Under Siege* looks at them through the eyeballs of the mass-market mind, and they are still random, contingent, arbitrary, unfathomable. Personality connects with politics, and there is blood. A character in *Under Siege* says that in the East and

Photograph by James Hamilton

"mid-Asia," there's "a whole different mentality."

No, there isn't. There is, instead, the same stupidity, the same blank uneasiness under the moon.

The Last Precinct (NBC) IS STEPHEN J. Cannell's latest concoction. The pilot was launched immediately after the Super Bowl. From the producer of *The A-Team* and *Riptide,* you could expect no more and no less. It is a ripoff of *Airplane* and *Police Academy.* It is also a parody of *Dragnet* and *Hill Street Blues.* (It borrows their music, and grins like a sophomore.) These cops are losers, except in the personality game.

The characters on *The Last Precinct* have names like King and Night Train and Alphabet and Captain Wright and Dead-Eye Al. They variously impersonate Elvis and Nehru and Marlon Brando. I saw Keenan Wynn flash by, but he didn't stay long.

These loser-cops—these terminal personalities—had to cope on the pilot with your usual hostage situation, a berserk sheriff worried around his jurisdiction, a blind mobster, a chain saw and "ritualistic dismemberment," a female computer, three dogs—one a seeing-eye, another a dope-sniffer—bodies in the Dumpster, hermaphrodites (Mel becomes Melba), Indians (reference is made to *Calcutta Vice*), break-dancing, striptease, an automated dummy in a motorcycle rumble seat, a gay-rights parade, and other vexations.

Says one assistant mobster, "We ain't never hit a dog before." (I'm sure the three dogs are played by the same person.) Says an Indian cop, we're "up the Ganges without a paddle." *The Last Precinct* is sort of like Mel Brooks (or Ken Kesey) meets a sort of voodoo *Hawaii Five-0.* How many jokes can you make about a blind man, even if he is a mobster? And the blind man sniffs, just like the dogs.

Jonathan Perpich is Sergeant Price Pascall, the Christopher Reeve of this comic strip. Except for Adam West and Vijay Amritraj, I've never heard of the other principals—Randi Brooks, Carl Strano, Wings Hauser, Pete Willcox, Rick Ducommun, and so forth—but they seem to be enjoying themselves, and so, up to a point, did I.

Mr. Cannell, who apprenticed on *The Rockford Files,* specializes in blithe attitudes toward pompous authority. He dreams of mavericks at the typewriter we now glom at the end of each of his productions. His cops in *The Last Precinct* are balls so odd that they won't fit into any of the holes in our usual table. This is, in a sense, programming by smirk.

But it is also programming against programs. Cannell remembers every formula that ever worked on television, and he twists these tales. His violence seems never to end in death. He reminds us always that he is only funning. Being profound is against the rules. *The Last Precinct* might make it as a series because of his clout and his insouciance. But he, and we, are disadvantaged by the fact that the only books in his library are really cassettes; his only history is television; the one joke is on us.

In brief: YOU SAW *The Cotton Club* AT THE movies, and, like everybody else, you didn't like it. Now you can see **The Cotton Club Remembered** (February 7; 9 to 10 P.M.; PBS) and feel better. There is, of course, too much tap dancing, and public television has its usual tendency to condescend to the talent it exploits. But Duke Ellington, Bojangles, Chuck Green, and, wonderfully, Adelaide Hall show off. And the real point of this hour-long program is to celebrate Cab Calloway, who is more interesting than the FBI or weird cops any day. Whether in black-and-white or in color, Calloway hustles. And the dancing girls, as advertised, are "tall, tan and terrific." ■

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Theater/John Simon

RUM DEALS, TWO WITH COKE

"...Wilson does not make us care much about the human causes in *Mound Builders;* the drama of individuals is even shadowier..."

ILLINOIS DIGGERS: *Edward Seamon and Jay Patterson in* The Mound Builders.

Photograph by Martha Swope Associates/Carol Rosegg.

EVEN THE MOST TALENTED PLAYWRIGHTS cannot score all the time, which is the lesson of **The Mound Builders,** Lanford Wilson's 1975 play, revived as the first of three shows being presented in repertory by Circle Rep at the Triplex.

The Mound Builders concerns a couple of archaeologists and their wives on a lakeside dig in Illinois, where mounds containing graves and temples from several millennia ago are beginning to yield important artifacts. Professor August Howe is married to Cynthia, the group's photographer; his assistant, Dr. Dan Loggins, to Dr. Jean, a gynecologist on leave to bear her own baby. Howe's sister, the acutely neurotic Delia Eriksen, is shipped to the dig to recuperate after one of her periodic skirtings of death; present, too, is Chad Jasker, a young black from whom the scientists are renting their house. Chad and his father own much of the lakefront and, with the coming of a proposed interstate highway, expect to put up a hotel where the mounds now are; meanwhile, Chad helps the archaeologists in various ways while also trying to help himself (sometimes successfully, sometimes not) to their wives.

What we get here, then, besides the clash of personalities, is the conflict between scientific and commercial interests. The thinking is rather opaque, but Wilson seems to want us to see the diggers as despoilers, even if in a not unworthy cause, of both the dead Indians and the living blacks. But they, too, are suffering creatures worthy of compassion. And though the Jaskers' commercialism is not unjustifiable, it is not exactly admirable. Yet, even though we have two imperfect but very human causes battling it out, Wilson does not make us care much about either of them, let alone both. As for the drama of individuals—unfulfilled wives, tormented sisters, etc.—the issues here seem even shadowier, even less conducive to empathy. It's all just making mounds out of molehills.

Worse yet, Wilson's dependable gift for language fails him here. Perhaps more than in any other play of his, the author is striving for poetically heightened diction, but his flights of fancy keep coming in on one wing and not a prayer. Though there are moments of bright repartee, the longer speeches sound strained and come to grief. Even the retrospective framing device, though visually rewarding, does not add another dimension, a broader perspective, to the play. And, for once, Wilson does not even get much support from his actors. In the cast I saw (some roles are done by alternating players), Tanya Berezin, always a chip-on-the-shoulder kind of actress, is all chip and no shoulder, and she also mispronounces "hirsute" and "wizened." Stephanie Gordon is, as usual, unwinning and, like Miss Berezin, much too New Yorky. Trish Hawkins overdoes the cute dopiness that has become her mainstay. James McDaniel and Edward Seamon are competent but uncharismatic; only Jay Patterson, as Dan, gives a truly rounded and felt performance, with line readings that, though quite idiosyncratic, are uncannily right.

Marshall W. Mason has directed with considerable variety and maximum use of the stage, but perhaps no one could wholly take the stiffness out of the play's joints. John Lee Beatty's scenery uses projections with superlative three-dimensionality, Jennifer von Mayrhauser's costumes are shrewdly inconspicuous, Dennis Parichy's lighting conveys the passage of time with heartbreaking keenness, and Chuck London Media/Stewart Werner provides perfect *trompe l'oreille* sound. Would that the *play* were as true to sound and sight.

Jerome Kern Goes to Hollywood IS THE reason I don't go to my high-school reunions. I am sure that a few semiprofessional alumni and some of the more enterprising faculty wives would subject one, albeit in a humanely shorter version, to the sort of impractical joke that was briefly played at—or on—the Ritz Theater, giving a new meaning to "putting on the Ritz." A danceless potpourri of songs from Jerome Kern's film scores, the revue was conceived by David Kernan, written by Dick Vosburgh, and enacted by an Anglo-American cast of four; it managed to set back seriously both the American and the British musical, impossible as the latter might seem. The lovely music was poorly served by Peter Howard's arrangements, which sank to such things as having "Ol' Man River" warbled by an ill-assorted trio, and having "Bill" and "Can't Help Lovin' Dat Man" sung concurrently so as to obliterate both.

The set, by Colin Pigott—a New York skyline (in Hollywood?) made out of corrugated tinfoil—was a hideous jest; but Christine Robinson's costumes—Wardour Street versions of Adrian and Irene—were positively bloodcurdling. In the cast, Elaine Delmar, Scott Holmes, and Liz Robertson were walking equivalents of canned laughter, acting synthetically and singing charmlessly (and, in Miss R.'s case, also flat). Elisabeth Welch, however, must have been quite a performer once; now roughly octogenarian, she still displays personality and style, but also, alas, a voice frayed at both ends. Kernan's staging fell somewhere between the pitiful and the laughable, and was well suited to the narration, e.g., "It was a flop, despite the fact that it introduced the films' glamorous new love team, Abbott and Costello." Transatlantic transportation, the program reads, was by British Caledonian Airways, which earned our respect by getting everyone here promptly, and our gratitude by getting everyone equally promptly back.

JUST WHEN I THOUGHT THAT AFTER *J. K. Goes to H.* there was nowhere for things to go but up, along comes **Uptown... It's Hot!** and farther down we go. With songs gleaned from all over, this musical revue was directed, choreographed, and conceived (presumably in that order) by Maurice Hines. Maurice and his brother, Gregory, have long been tapping side by side—doing, as it were, battling banjos with their feet—so if Gregory once went it alone in a dud called *Comin' Uptown,* Maurice now had to one-uptown him with something worse. The show starts with a framing gimmick to make angels weep: A bunch of black show-biz-angels-to-be in heaven (and, man, that's way uptown!) must earn their wings by passing an exam in the history of black show business from 1930 to the present. So they watch on a heavenly VCR a passing parade of luminaries whom we see briefly on a large screen as they really were, then endlessly on stage as imitated or impersonated by the present cast. The numbers are all musical except for a couple of skits that might be *Sugar Babies* in blackface, and may just be the most dreadful bits of vaudeville I have ever seen.

It is all derivative and paltry, its apparent raison d'être being to make *Jerry's Girls* look like *Guys and Dolls.* Maurice Hines taps consummately and is personable and self-effacing, but he can barely sing, direct, or choreograph, and absolutely can't conceive. The exiguous narration is by Jeffery V. Thompson and Marion Ramsey, who also perform, and might even be good with someone else providing their material. Elsewhere, there might be hope also for Alisa Gyse and several nimble dancers, though the chorines, I'm sorry to say, are a scruffy lot. The undistinguished arrangements are by Frank Owens and Thom Bridwell, the former also leading the large orchestra in serviceable but uninspired sound. The set (Tom McPhillips) and costumes (Ellen Lee) merely testify to the all-pervasiveness of MTV; Marc B. Weiss has provided uncharacteristically flat lighting. *Uptown... It's Hot!* is *Bubbling Brown Sugar* without the bubbles and *Sophisticated Ladies* without the sophistication—not that *those* shows were worth much. In the end, the angelic postulants get their wings, but we don't get the Purple Hearts we have richly earned.

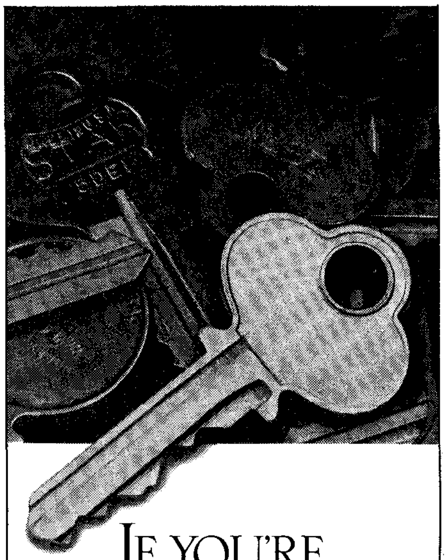
KEITH REDDIN, THE YOUNG ACTOR WHO has been pursuing a parallel career as a playwright, has yet to impress me in the latter capacity. **Rum and Coke,** his new play at the Public, relates the events leading up to and away from the Bay of Pigs invasion as perceived by Jake Seward, a Candide-like innocent conned by the CIA into coaching anti-Castro Cubans in Guatemala in radio propaganda to stir up an anti-Fidel rebellion.

The historical background is all too familiar by now, and, except for some sympathy for Richard Nixon, holds no surprises. Nor is there anything startling on the personal level as Jake, in a kind of internal slow motion, inches his way toward recognition of America's shabby involvement. Most unfortunate is the uncertainty of tone: Reddin can't decide whether he is writing absurdist farce or homiletic drama. And his director, Les Waters, aggravates matters with a snail's pace and Pinteresque pauses.

The characters have no complexity, although Jake's sister, Linda, changes from a power-hungry *Time* political journalist into a no less ambitious but more devious social secretary to Jackie Kennedy. Polly Draper does her utmost for Linda, even as Peter MacNicol gives his all to Jake. Among the others, John Bedford-Lloyd shines in a nicely enough acted and designed production whose satire should be sharper, indictment weightier, and absurdism more freewheeling.

El Grande de Coca-Cola, A TAKEOFF ON a paltry nightclub in a banana-and-Coke republic, performed in gross Spanglish, seemed riotous a dozen years ago. Although three of the original author-actors—Ron House, Diz White, Alan Shearman—are back, and Rodger Bumpass and Olga Merediz are no slouches, why does it all seem so wan now? What has changed—we, the times, or Coca-Cola? Or do Los Tres Estooges–style gags simply not bear repeating?

Perhaps, too, the space at the Village Gate is too sprawling; perhaps the cast tries too hard or not hard enough; perhaps real Hispanics should not intrude on the fake ones. The inept magic act and the Toulouse-Lautrec skit still work, but many others (Steinbeck forgive me!) fall tortilla-flat. The whole thing is still likably unpretentious, amiably silly; yet this time, instead of laughing exultantly, I did so with shame. ■



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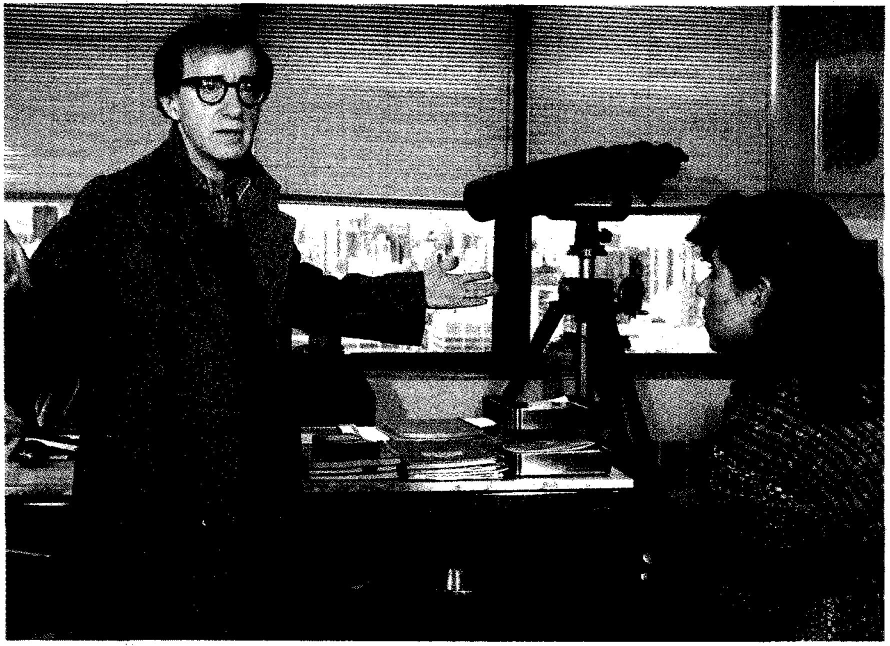

LEARNING TO LIVE: *Woody Allen as the hypochondriac TV producer.*

IN ONE OF THE MANY SUPERBLY REALIZED scenes in Woody Allen's **Hannah and Her Sisters,** three women who are rivals and friends—as well as sisters—meet for lunch, and as they talk, sending turbulent streams of envy, fear, and love across the table, the camera circles behind them, picking up first one woman, then the next, then the third, then the first again, and so on, all three of them held in the grip of their absorption in one another. What makes this episode so satisfying is not merely the virtuoso use of the camera—we've all seen circular camera movements before. No, what makes it special is that Woody Allen has prepared the scene so carefully, planting and cultivating all those tormented, ambiguous emotions far in advance. When he encircles the three women, what might have been flashy or merely suggestive is radiantly dramatic. In this movie, Woody Allen is really seeing life in the round. His characters have fronts and backs and sides; they react to one another in unpredictable ways.

Hannah and Her Sisters is a great film, the richest and most complex of Woody's creations, and also the most fluent. The movie has some of the breathtaking swiftness and decisiveness of Truffaut's work, the mix of rigor and casualness, the exhilarating leaps across boundaries and categories. Dividing the material into short chapters, Woody Allen allows first one, now another character to dominate (we get some voice-over narration from each); he produces a fiction with multiple points of view, though of course there is really only one point of view—his, controlling everything. The movie is constructed in layers, and all the layers flow together. Finally absorbing the lesson of Chekhov all the way, Woody Allen sees comedy and drama not in his old fashion, as separate moods, but as inextricably mixed, with laughter growing out of the painful incongruities and humiliations of life, and pain falling helplessly and brutally from pleasure. The two theatrical masks have joined into one, with an immense gain in power.

The frame of the movie is the life of a large Manhattan family over a period of two years (from Thanksgiving to Thanksgiving to Thanksgiving), and the explicit subject is the varieties of love and romance—long-lasting marriage, adultery, cohabitation, casual pickup, terrible date, good date. The real matter of the movie, however, animating everything else, is a search for what is good in life, what is solid and genuine. It's the subject Woody's been working up to. In *Manhattan,* an earlier, less successful attempt, the ambitious, overwrought New York characters screwed themselves out of happiness by wanting too much and failing to appreciate what they had. The movie was a kind of comic cautionary tale, a revelation of the skull beneath the skin: That grinning death's-head, a promise of what was in store, sat there during Woody's big argument with Michael Murphy. But Woody Allen has now reclothed the skull with flesh; mortality is a presence in the movie, but so is the possibility, even the likelihood, of happiness.

Hannah, a retired actress, the mother of many children, is the rooted central figure—gentle, selfless, and, to all appearances, self-sufficient. Presiding over a large, comfortable Central Park West apartment, Hannah doesn't have much to say—her domestic perfection is simply assumed—and if any other actress but Mia Farrow had played her, she might have seemed little more than an example of Victorian family sentimentality. But Mia Farrow, under Woody Allen's direction, has become a modern equivalent of Lillian Gish—the distilled essence of soulfulness.

Farrow has one overwhelming closeup that expresses all the director wants us to know about her. Like some warring pair in a Bergman film, Hannah's parents (Maureen O'Sullivan, Farrow's real-life mother, and the late Lloyd Nolan) are held together by a mysterious compound of friendship and loathing. They are both retired musical-comedy players of the second rank, and after a vicious argument (the same vicious argument they've been having for 50 years), Lloyd Nolan sits at the piano and sings—the only act that can draw his wife back to him. And at that moment, Mia Farrow turns away from both of them and toward the camera, her eyes filled with relief. For Woody Allen, she is the spirit of reconciliation and love; she holds things together.

The younger sisters, on the other hand, are a mess, and resent Hannah's serenity a great deal—much more than they can acknowledge. The middle one, Holly (Dianne Wiest), launches herself bravely into one career after another: A failed actress, she decides one day that God intended her to be a caterer, and so she becomes a caterer out of sheer will, which is the way she does everything. Holly is a

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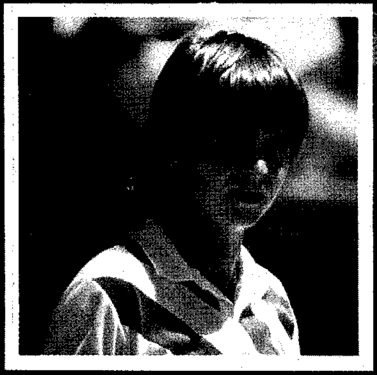

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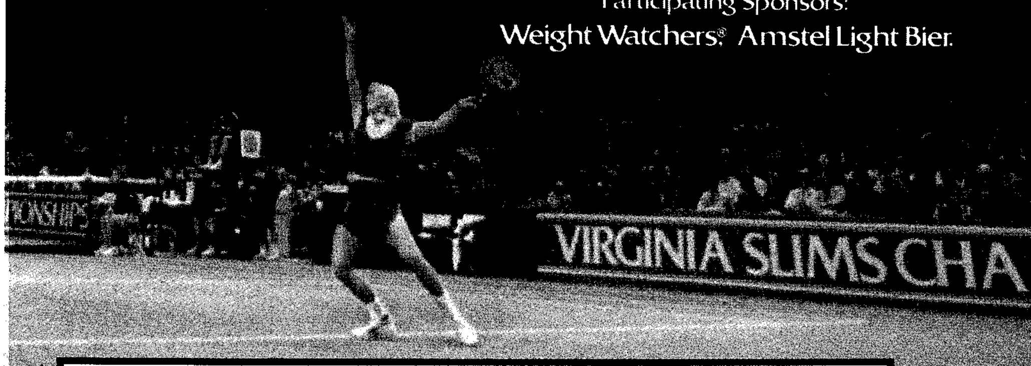

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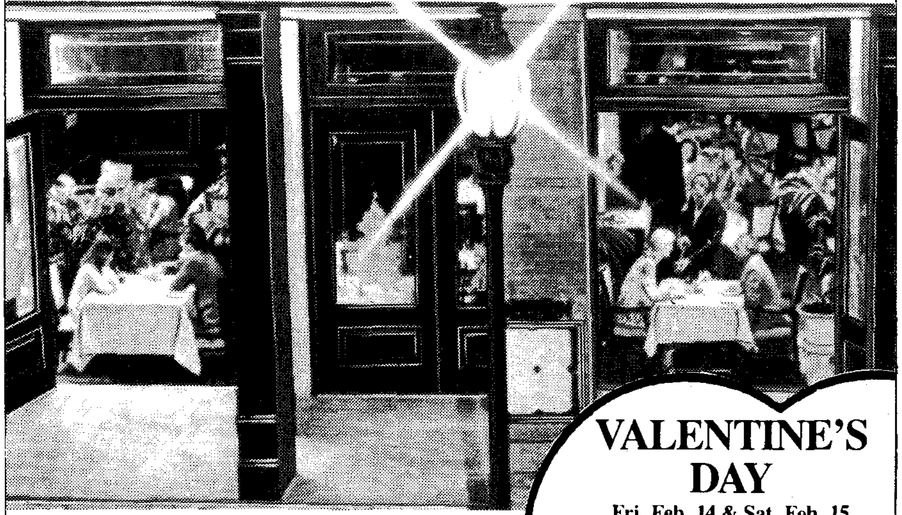

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bit of a hustler and not above lying or sponging, but she's so sensitive to the judgment of others (which is really her own self-judgment) that she detects slights and insults even if they haven't been offered. Dianne Wiest, who was lovely and touching as the frightened battered wife in the little-seen *Independence,* gives a sly, tough, dead-accurate performance that should cause a sensation—everyone in professional New York has known some version or other of her Holly, with her chic, broad-shouldered jackets, her perpetual sniff of coke, and the edgy self-consciousness from which she cannot escape. Holly is as much a classic type as Judy Holliday's Billie Dawn in *Born Yesterday.*

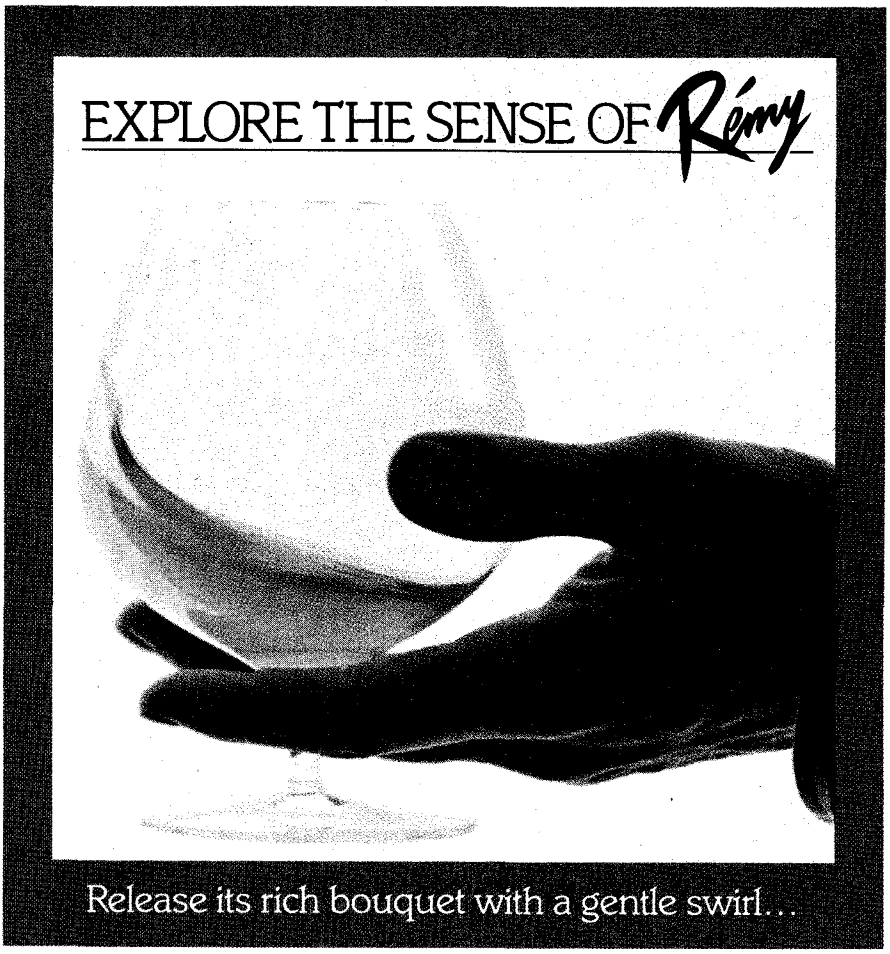
Beautiful Lee (Barbara Hershey), the youngest sister, is another of those half-formed, or at least unfinished, Woody Allen women—sensual precisely because she doesn't know who she is, and thus flatteringly open to men's ideas about her. Lee is "taking courses" and living in a SoHo loft with a crusty older artist (Max von Sydow), who has rescued her from alcoholism and taught her a great deal. But their affair has degenerated into an exasperated politeness—the artist is an overbearing prig, and Lee is ready to move on. The principal motor of the plot is the desire that Hannah's husband, Elliot (Michael Caine), feels for Lee. At family parties he leans against the walls, weak with longing; he's excruciatingly guilty, because he loves his perfect wife, but he makes his move anyway and succeeds. It's amusing to see Michael Caine, normally so self-assured, play a nervous, stammering lover; despite the cockney accent, he almost sounds like Woody Allen at times.

Woody himself is the running counterpoint to all this: If all the other characters are struggling to learn how to live, he wants to know *whether* to live. He is Mickey, a successful but utterly dissatisfied TV producer (essentially the same character—i.e., himself—that he's played many times before). Mickey, who was once married to Hannah, is a hypochondriac of epic proportions: He nourishes a potential disease, feeding it, watering it, urging it on, until it spreads, in a contagion of voluptuous fear, through his entire body. When he discovers that absolutely nothing is wrong with him, he's momentarily euphoric, then plunged into a fresh misery. This brush with death has rendered life meaningless. Life is empty, without value—God is dead, evil runs rampant, mortality threatens everything, etc., etc., through the whole litany of nineteenth-century Russian and modern existential despair that Woody Allen takes more seriously (and more literally) than Camus himself. The terms of his metaphysical crisis are conventional enough, but Woody's use of himself has never been more ruthlessly effective. His moods are now so familiar to us that he can get to the core of his feelings almost immediately; as a performer, he brings a charge of physical and mental energy to *Hannah* that is overwhelming. In his whole career, he may never have acted or filmed anything as funny as Mickey's search for God, his earnest consultations with skeptical priests and Hare Krishnas, his attempted suicide and recovery.

Mickey/Woody finds a release to his despair—I won't reveal how, but it's strikingly similar to the answer found by the miserably depressed director-hero of Preston Sturges's *Sullivan's Travels*. Apart from the explicit salvation, the answer to the question "What makes life worth living?" is expressed in every scene of the movie—in the romantic views of Manhattan's handsomest streets; in the ardent feeling for beauty that fills out every frame; in the grave or nostalgic or exuberant bits of Harry James, Cole Porter, and Bach that carry *Hannah* from section to section; even in the somberly handsome décors of the West Side apartments, furnishings that offer the memory of a slower, more gracious and ample style of New York life, now largely vanished but still available to a few. A director openly dramatizing the things he loves is working with a tremendous advantage; he's found a shortcut to the mood of rhapsodic exultation that is arguably the ultimate goal of cinema. In the past, Woody Allen associated art with austerity, suffering, angst; *Interiors* was a monument to the fallacy of seriousness. But in *Hannah,* art is the realm of pleasure, and moviemaking is an expression of pleasure in the world.

What Woody Allen loves most, of course, is women. In the final scenes, the miseries of all three sisters are laid to rest, the rivalries fade away, and as the family gathers for Thanksgiving once again, Woody gives us final views of the three women, moments that have an erotic and emotional splendor unseen in his work so far. *Annie Hall* was an early culmination, a gathering of themes and styles, and this movie is a second one. In *Hannah and Her Sisters,* he's achieved a new and astonishing ripeness without dulling his edge one bit.

In brief: The Clan of the Cave Bear, AN anthro-feminist curiosity based on Jean Auel's best-seller, reminds me how good *Quest for Fire* was. Daryl Hannah, a Cro-Magnon woman raised by Neanderthals, masters the slingshot, hunts, refuses to submit sexually to the leader of the clan, and in general does not behave the way a cavewoman is supposed to. Very stirring, but since Hannah is the product, so to speak, of a later evolutionary phase, she would appear to have a leg up (or perhaps down) on the other cave dwellers. So what's the point? The movie is ponderous and much too tame. ■



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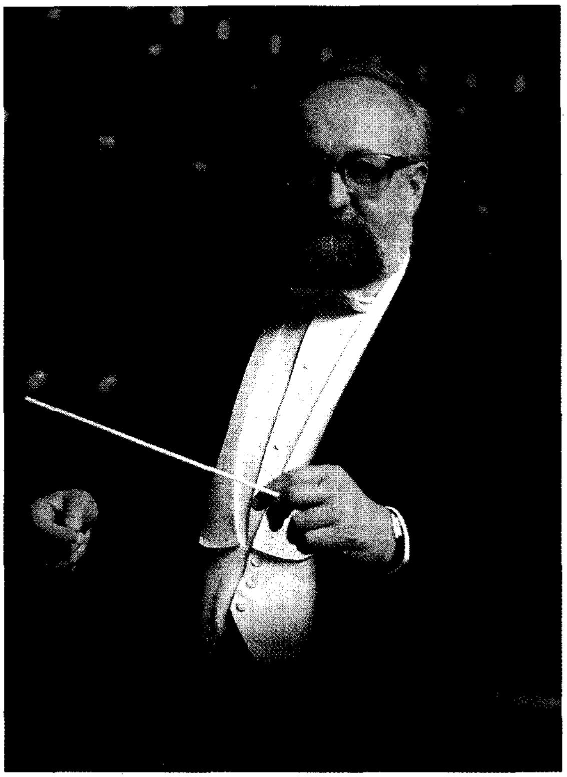
"...With neoromanticism a bit passé, Penderecki is applying his style to a grandiloquent subject guaranteed to stir up emotions..."

ANY SHORT LIST OF PROMINENT LIVING composers should probably include **Krzysztof Penderecki,** whose music, over the past twenty years, has become increasingly acceptable to audiences outside the contemporary-music ghetto. Penderecki visited Carnegie Hall recently to conduct two programs of his works with the Cracow Philharmonic, and, as usual, the 52-year-old Polish composer had weighty messages to communicate—especially during the second concert devoted to his new *Polish Requiem.* This large-scale lament for four solo voices, chorus, and orchestra was inspired by various Polish figures and events of recent times: Lech Walesa and the Solidarity movement; Stefan Cardinal Wyszynski, a leading spiritual figure in postwar Poland, who died in 1981; and Maximillian Kolbe, a Polish priest who gave his life at Auschwitz to save a fellow prisoner.

I did not much care for the *Polish Requiem,* but ambitious works of this nature disarm criticism. For some people, a huge, 90-minute score that deals with such noble, lofty themes is automatically a towering masterpiece. If that is so, then most of Penderecki's high-minded compositions also qualify for that exalted status, beginning with his highly charged *Threnody to the Victims of Hiroshima* of 1960. International fame came five years later with the grandiose *St. Luke Passion,* which was followed by *Utrenja,* another massive religious fresco dealing with the entombment and Resurrection of Christ. An operatic adaptation of Milton's *Paradise Lost* was commissioned by the Chicago Lyric Opera to celebrate the United States bicentennial(!), and projects of similar magnitude are pending for such organizations as the Vienna State Opera and the Bolshoi Ballet. Yes, here is one contemporary composer who aims high, thinks big, and is welcome in all the best international musical establishments.

Without accusing Penderecki of being an insincere opportunist, I sense, on a strictly musical level, a slightly fishy odor about the masterpiece syndrome that he promotes so successfully. His early works, borrowing heavily from avant-garde instrumental techniques developed by other composers during the 1960s, are essentially flashy sound collages that titillated general audiences without threatening them with the intellectual density of, say, Pierre Boulez. Just when that stream seemed to be running dry, Penderecki suddenly joined the back-to-Mahler movement and began writing in an extravagantly expansive neoromantic vein, again receiving wide endorsement. Now, with neoromanticism becoming a bit passé, the composer has taken the next obvious step by synthesizing his two styles and applying them to a grandiloquent subject with political, moral, social, and religious overtones guaranteed to stir up any audience's emotions.



KRZYSZTOF PENDERECKI: *Same old sonic needle showers.*

Some may feel that Penderecki has surpassed his previous achievements with the *Polish Requiem,* but the score strikes me as soft at the core, a collection of secondhand goods that diminishes great issues and turns them into cheap melodrama. With its stale musical materials, superficial modernistic veneer, rudimentary developmental processes, and crudely obvious response to the Latin text, the score lumbers aimlessly, a clumsily constructed pastiche. The music is certainly not without character, but we have heard all these groaning tone clusters, sonic needle showers, and heaven-storming choral outbursts before, and from more imaginative, original, and sensitive composers. I had the same reaction to the Cello Concerto No. 2, another recent Penderecki work, played by Yo-Yo Ma earlier in the Cracow Philharmonic's New York visit.

While listening to the *Polish Requiem,* I was reminded of Britten's *War Requiem,* a comparable multilayered work dealing with similar themes, and, like Penderecki's *St. Luke Passion,* probably overpraised when first heard 25 years ago. And yet the Britten score has worn well, settled into the repertory, and continues to be performed all over the world. The same can hardly be said for the *St. Luke Passion*—or, as far as I can determine, for any other work by Penderecki, who receives many glamorous commissions but few repeat performances. That, more than anything, may provide a clue to the true worth of this composer's music.

IF NOTHING ELSE, THE PENDERECKI SECond Cello Concerto indicates that the romantic notion of pitting a virtuoso soloist against a symphony orchestra is still an intriguing compositional challenge. In fact, during a week filled with contemporary music, I encountered three additional concertos. The two premieres, both in Carnegie Hall, were Milton Babbitt's Piano Concerto, played by Alan Feinberg and the American Composers Orchestra conducted by Charles Wuorinen, and Richard Wernick's Violin Concerto, with Gregory Fulkerson and the Philadelphia Orchestra under Riccardo Muti. The revival, at Cooper Union, was Marc Blitzstein's Piano Concerto, written in 1931, when the composer was still in his mid-twenties, and the performance featured Michael Barrett with Lukas Foss conducting the Brooklyn Philharmonic.

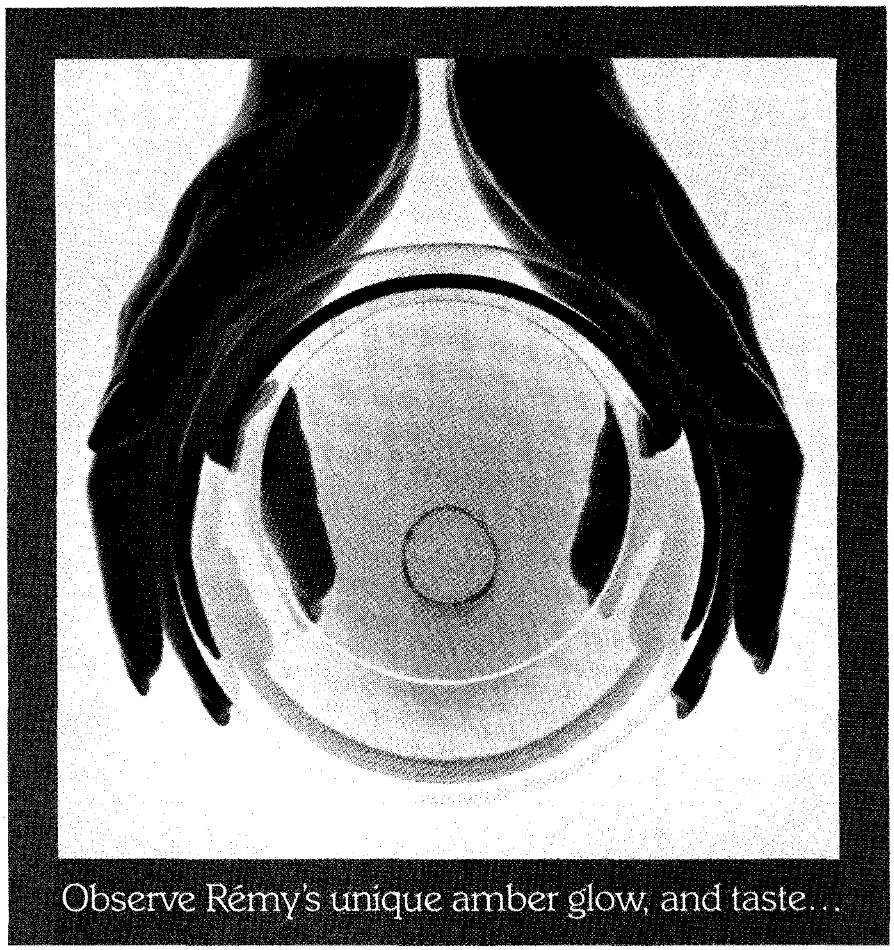
The three concertos could not be more dissimilar—in their musical language, expressive goals, and formal design. Each

Photograph by Beatriz Schiller.

one, though, is plainly labeled "for virtuosos only"—these works would make the most accomplished technician break out in a lathery sweat. After one hearing and without access to a score, I hesitate to make dogmatic pronouncements on **Milton Babbitt's Piano Concerto** or on the accuracy of the performance. Babbitt's intricate creations are so precisely calculated and delicately balanced that even the tiniest error can falsify the aural image and throw the piece out of focus. For that reason, I prefer this composer's music for smaller ensembles, especially those based on electronically generated sound, which can be more strictly controlled and regulated. I appreciated the dedicated efforts of Feinberg and the American Composers Orchestra, but I strongly suspect that we have not yet really *heard* Babbitt's concerto. Even so, enough registered to suggest that this glowing, elegantly crafted, devastatingly articulate score is a major work.

Written specifically for Gregory Fulkerson and the Philadelphia Orchestra, the **Wernick Violin Concerto** is overtly romantic in tone—lushly textured, theatrical, and accessible, if not exactly hummable. My problem was an inability to hear a personal voice amid the restless activity. The momentum of the piece is skillfully sustained, its passionate utterances seem urgent and sincere, but at the end, when the soloist "brings the Concerto's feverish explorations to rest in a hypnotic synthesis of movement and immobility," to quote the flowery program notes, I felt benumbed by an empty discourse. Wernick, Fulkerson, Muti, the orchestra—everyone emerged with honor, but good intentions are a poor substitute for memorable musical invention.

Had he not met a violent death in 1964, **Marc Blitzstein** would have turned 80 in 1985, surely honored as one of America's most distinguished senior composers. Also, we might have heard more of his music over the past twenty years, beyond the occasional revivals of *Regina* and *The Cradle Will Rock*. Blitzstein wrote many other provocative theater pieces, and our smaller companies should start investigating them. Like his near contemporary, Kurt Weill, Blitzstein was a precocious young composer who mastered the abstract modernism fashionable in the 1920s, but he also "popularized" his style around the time of the Depression. Although subsequently disowned by the composer, his early works should be reassessed and performed, if the Piano Concerto is typical of them. Terse, biting, witty, melodically fresh, and with a disturbing undercurrent of melancholy, it is not that different, in spirit at least, from the familiar Blitzstein of *Regina*. Foss, Barrett, and the Brooklyn Philharmonic deserve all praise for rediscovering a valuable score, as well as for giving it such a zestful performance. ▬



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SMALL BEANS

"...*Slaughter on Tenth Avenue* is very slight, but while no one pretends it's anything else, neither are they slumming..."

Slaughter on Tenth Avenue, THE BALLET that George Balanchine created for *On Your Toes* in 1936, marked the first time an arranger of dances for a Broadway show was billed as a choreographer. More important, as Nancy Reynolds reminds us in *Repertory in Review,* it was also the first occasion on which a full-scale ballet, with its own story and characters, was incorporated into a musical and used to advance the action. When Balanchine revived *Slaughter* for the **New York City Ballet** in 1968, he kept the plot and the Richard Rodgers score, but, not remembering the choreography, he made it more or less new. It is this version that the City Ballet has just resurrected, with Suzanne Farrell re-creating her role of the Strip Tease Girl.

Taken in context, as we saw when *On Your Toes* was revived with Natalia Makarova a few seasons back, the ballet has a certain low-down, self-mocking charm. Balanchine must have enjoyed playing with the American stereotypes with whom he peopled the ballet as much as he did spoofing Russian émigré dancers within the play itself. The ballet's plot, as you recall, involves a fresh-faced young hoofer who tumbles for a stripper. Enraged, the girl's jealous boss pulls a gun on the fellow but plugs the girl instead when she imposes herself between them. In a tap routine of grief-stricken frenzy, our hero eliminates the boss and aims at his own head. But instead of the quick finish, he keeps exhorting the orchestra to replay his grand finale "one more time" until the cops arrive to nab the gangster in the audience who is waiting to kill him under the cover of the stage shot. This hired gun, remember, belongs to the larger plot; one of the crazy Russian dancers is paying him big bucks to rub out the American guy playing the hoofer because... oh, never mind.

Anyway, the whole business is very slight. The virtue of the revival lies in the fact that while no one in the cast pretends it's anything else, neither do they behave as if they're slumming. The performances are easy and true and, in the case of Cornel Crabtree as the armed tough, inspired. Joseph Duell is just right in his boyish portrayal of the hoofer, though he could use a few more tap lessons. Farrell, as usual, works miracles. Although she has come to that point in her career where her body is beginning to betray her, she creates ravishing images—in a walking swoon, for example, or descending like a goddess from her tawdry nightclub stage, using the enraptured hoofer's hand as a stirrup. Her stripper is sweet-natured and sultry at the same time—every man's dream.

THE MIRACLE WORKER: *Suzanne Farrell, sweet-natured and sultry.*

Ballet de Santiago, WHICH APPARENTLY has been whipped into shape by Ivan Nagy, its artistic director since 1982, made its American debut at the City Center with a piece of lightweight entertainment rendered with leaden strokes. Ronald Hynd's *Rosalinda* takes its plot fairly intact from *Die Fledermaus* and its music from familiar bits and pieces of Strauss stitched together by John Lanchbery. The tale of amorous tomfoolery might do well enough as a ballet if it were treated with wit and a modicum of emotional sensitivity (why didn't they ask Ashton?). Here, however, it is done—with semaphore gestures and grossly exaggerated mugging—as a cross between silent-film melodrama and bedroom farce.

Everyone from mistress of the house to parlormaid carries on as if he's taken leave of his senses. The busy first act offers little valid occasion for dancing, but that doesn't keep the participants from frenetic gyrations as they dust the furniture, change their clothes, and deliver, peruse, conceal, and confiscate a bewildering series of missives—summonses to court, illicit love notes, and invitations to the obligatory masked ball. For all that this is intended as comedy, the players pitch nonstop gestures to the audience with a tension that is absolutely vicious; no one on either side of the footlights is allowed to relax and get some pleasure out of the business.

At one point, Hynd tries for genuine feeling. After an amorous escapade of her own, Rosalinda, in disguise, has seduced her errant husband. Now she reveals herself to him, and they dance a duet of reconciliation that could have been the moment for some touching domestic poetry. Yet apart from one lift in which she flies into her husband's embrace and curls there like a penitent child in her parent's lap, the movement is inexpressive, and it is too late in the ballet to shift tone and elicit the audience's empathy. There *are* a few amusing passages—the one, for instance, where the ball guests flee a sudden rainstorm, and we get a woman lustily munching hors d'oeuvre while a quartet of ardent males devoutly holds a canopy over her pretty little head, the whole party rushing along at top speed. As you can imagine, though, three acts along these lines are two too many.

The leading roles are unevenly filled. Although she dances well enough, the Uruguayan ballerina Sara Nieto is physically implausible as the charming Rosa-

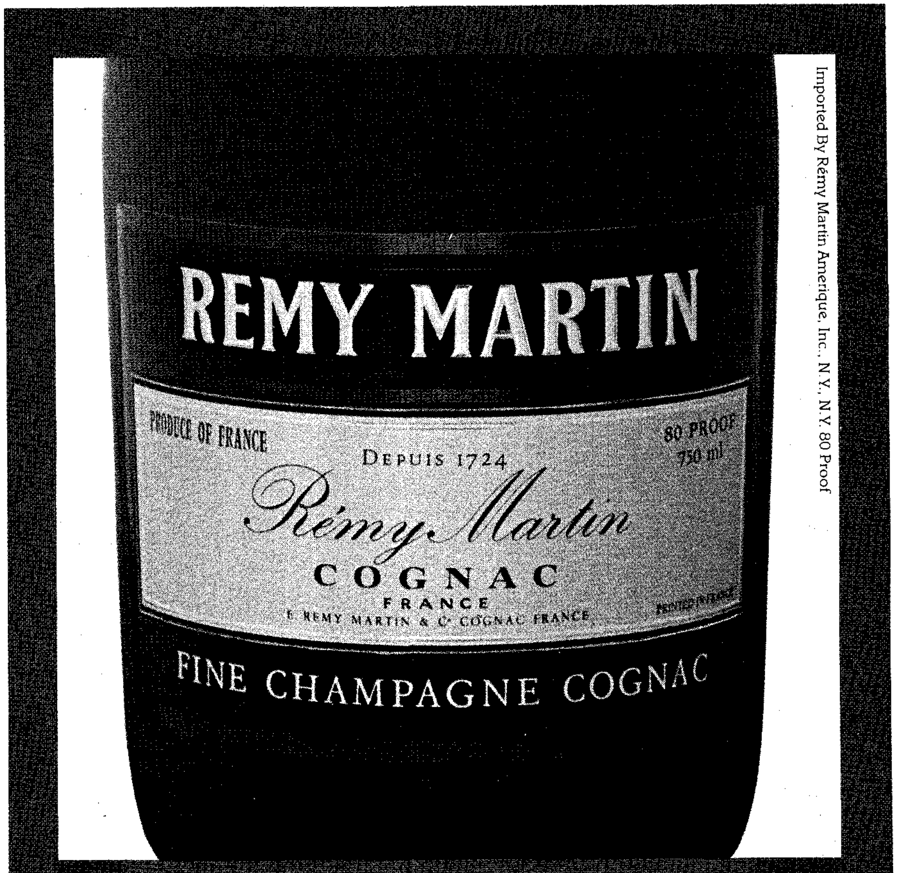
Photograph by Martha Swope.

linda, being a haggard *femme d'un certain âge.* Claudio E. Muñoz, on the other hand, is quite appealing as the husband, submitting himself to the ramifications of the plot with a ruefully bewildered air, allowing neither flirtation nor imprisonment to ruffle his debonair grace. His dancing is typical of the company—long-limbed and clear, with gentle, precise footwork—and he has a particularly beautiful line. Pablo Aharonian does a splendid job as a drunken, lecherous jailer who turns a mean pirouette, but Gilles Maidon can't seem to get a handle on the role of the fellow dressed up as a bat.

UPTOWN MAY HAVE BEEN PREOCCUPIED with trivia, but there has been serious business going on downtown. At DTW's Bessie Schönberg Theater, **Susan Marshall** and her company of seven attractive, able dancers presented some of the work that won her a "Bessie" last year, as well as offering an ambitious new piece. The concert—modest in presentation but glowing with the evidence of talent—was enormously refreshing.

The earlier pieces are in some ways scrupulous formal studies—the sort of thing a gifted student might produce for her choreography seminar. The craft, however, does not look learned and tentative but instinctive and confident, and behind the pure-dance concerns there is considerable knowledge about human relationships. *Opening Gambits* is both trio and triangle. The pure-dance idea is to have a couple doing lots of agitated, violent motion close together while a third figure moves languorously on the periphery of their space. Beautifully meshed with this abstract arrangement is the bittersweet "story" of a brother and sister in playful intimacy, with the sister's friend sometimes luring the boy away to partner *her,* sometimes pairing with the girl so that the fellow is odd man out. In *Arms,* a simple little essay on just that, for a lone man and woman, we see not merely pattern but the embraces, strangleholds, tentative approaches, and desperate signals of which our lives are made.

The new work, *Arena,* reflects the current interest in ballroom dancing. Its movement takes off from familiar dreamy, sultry, jiving, and hip-shaking dances into the vivid enlargements and isolations of everyday gesture that are Marshall's specialty. At the same time, the piece capitalizes on the old truth that the dance floor is a perfect spot for observing man as a social animal. Marshall sees her couples tenderly, as they meet, mate, and recombine. She records their blithe pleasures and their hesitant or fumbling awkwardnesses. Although she's aware of their absurdity—their wild flights of fancy, their inability to adapt their steps to their partners' for more than a minute—she seems to find them endearing. Watching, you do too. ■



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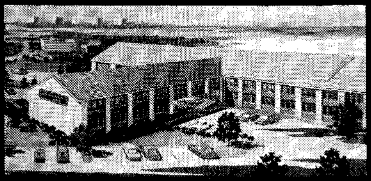

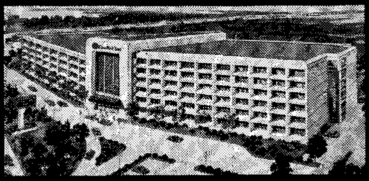

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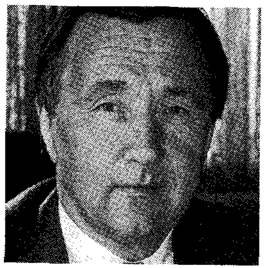
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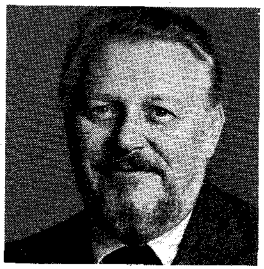
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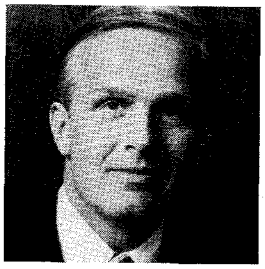
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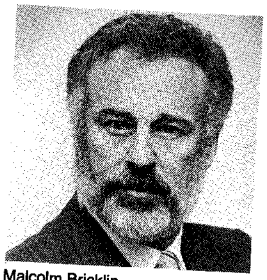
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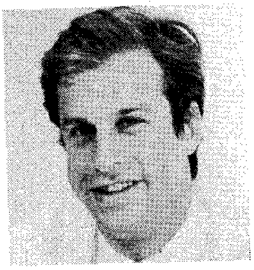
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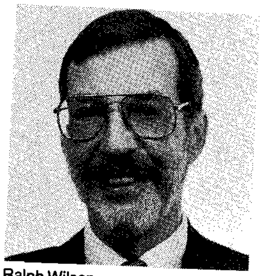
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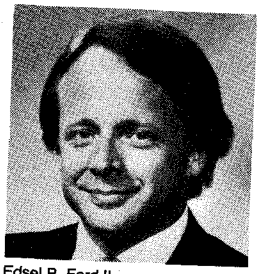
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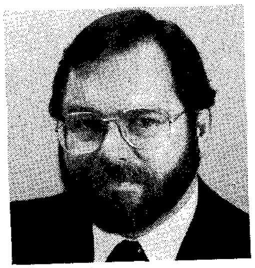
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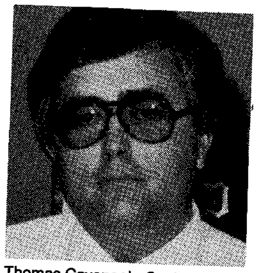
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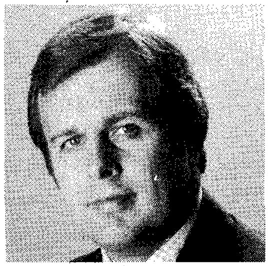
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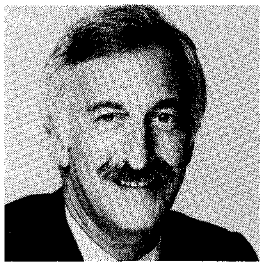
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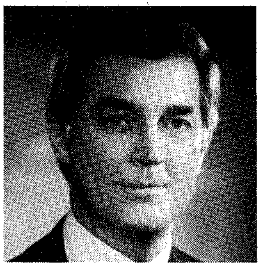
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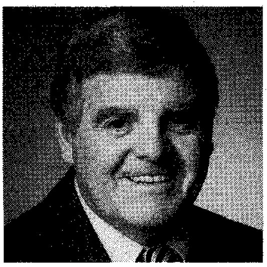
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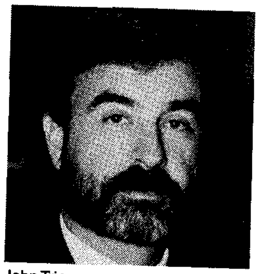
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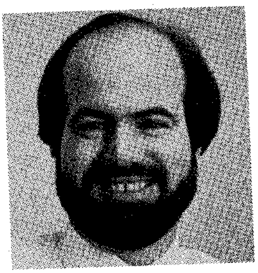
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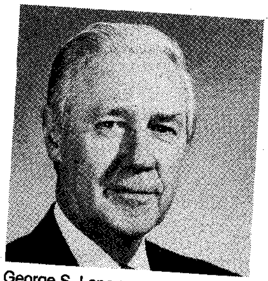
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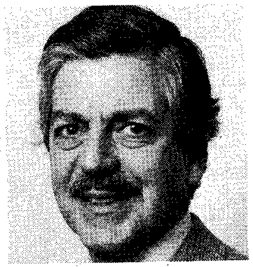
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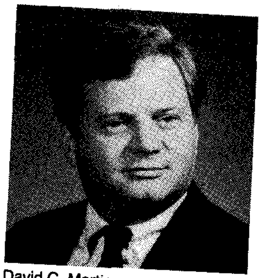
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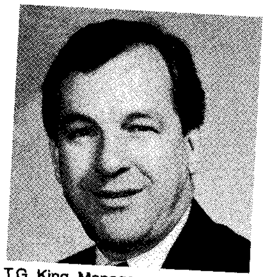
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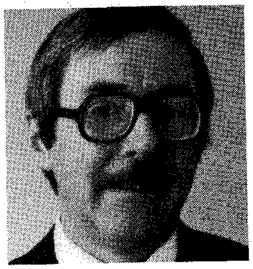
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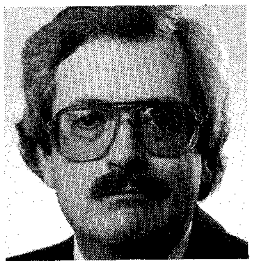
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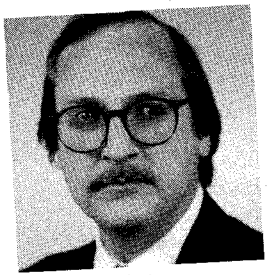
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GUNGA DIN DIN

> "...Though it is among the city's preeminent Indian restaurants, arguably the best, Darbâr is relatively uncelebrated..."

YOU WILL RECALL THAT BACK IN THE SEVenties New York had a brief fling with Indian food. Those were the days when Raga, Shezan, the now-defunct Gaylord, and several other restaurants arrived on the scene and revised local notions about eating habits on the Subcontinent. (Until then, Indian restaurants had been perceived as sources of cheap, suspect, stewlike dishes called curries, in which exotic and fiery spices concealed, rather than emphasized, the characteristics of the foods they flavored.)

The fling is over, but it has left its mark. To this day, meritorious Indian restaurants are commonplace in New York, are even well attended, but they are no longer talked about. It is the misfortune of this one, **Darbâr,** that it came to town years after its predecessors, in the early eighties, when a new Indian restaurant could get a favorable reception in the press, as this one did, and yet generate no excitement in the community. Had Darbâr been part of the wave—well, ripple—of the seventies, it would today have a past, a history of glory days, a reputation. Instead, though it is among the city's preeminent Indian eating places, arguably the best of them, it is known mainly to the midtowners who work nearby and sometimes fill it for lunch, and to those rare diners-out who do not mind places that have never made it as a scene—their numbers are too few ever to crowd Darbâr for dinner, so you may walk in here any evening, without a reservation, and get yourself a choice table at once.

Native artifacts are as inevitable in Indian restaurants as native waiters. Usually these adornments amount to a stringed instrument on one wall, a cooking implement on another, and, somewhere, a carved screen. In a few places, the appointments are in fact diverting. But Darbâr, alone among New York Indian restaurants, is more an Indian environment than just a decorated store. Step through the front door, and you are in a small vestibule that, from floor to ceiling, is of burnished hammered copper, glinting red-gold, in a pattern of row upon row of perfectly rounded, tipped hemispheres that closely resemble, visitors always note, ripe examples of the female breast. Through another door, and you are in the two-story anteroom of the restaurant proper, from which a curved stairway ascends to the upper level. On the wall to the left of the stairway hangs a majestic and elaborately patterned rug—all ivory and gold, accented with a deep, vibrant blue, it bridges the two floors, and gleams in the soft light of the overhead spots that play upon it. Just under the rug, at the foot of the stairs, stands a dome-topped ceremonial vessel of polished brass—it is taller than a fire hydrant, and its slender, curved spout, which reaches from the base almost to the top, is balanced by a threadlike handle, almost as tall, that describes in outline a great ear. The walls throughout are of a glowing cocoa-colored velvet, and upstairs and down, the place is hung with wood carvings, paintings on silk, tapestries, elaborately framed mirrors, panels of brilliantly colored cloth or carpeting, and, downstairs at the back, more of that hammered copper, an entire wall of it, this time in a pattern that no stretch of mind will perceive as suggestively representational.

PASSAGE TO INDIA: *Dinner at Darbâr is like a journey to the Subcontinent.*

These appointments, you understand, are not merely decorative—they are, to a certain extent, the place itself. They seem to shape and define it—in one instance, quite literally, for the best tables in the house are the handful of semi-private ones along one wall of the lower level, each of them shielded on two sides by tall screens of carved wood that are framed with rods of glinting brass. Withal, you are dismayed to note that in this handsome and exotic place the background silence is mutilated by the same domestic music you endure while holding the phone for the next available service representative.

At Darbâr, the service representatives are emissaries from the homeland, and they reveal, through their colorfully accented English, a good familiarity with the menu, and a willingness to discuss it with you cordially. Conversation out of the way, they deliver, from a regularly available selection of three, some of the most stimulating soups in town (this even though soups appear almost not at all in India's cookery, and were developed there, it is said, to accommodate the peculiar preferences—and poor teeth—of the English). Among them is a mulligatawny, in this version a thick, lentil-based purée, touched with tomato, that, despite the complexity of its herb-and-spice flavoring, makes an impact of direct, primitive earthiness. Another is called palak shorba, also a thick soup, but headier and sharper—of the spinach with which it is threaded, and of sweet spices and strong pepper.

Deep-fried vegetable fritters and turn-

Photograph by Mark Jenkinson.

overs are much of the standard Indian first-course menu, and among those available here, there is an exceptional onion bhajia, in which a packed and tangled mass of herbed onion strands is dipped in a flour batter and then fried until crisp. Like all of Darbár's deep-fried dishes, this one is light, crusty, and retains just enough greasiness not to be dry—at its center you find a nugget of onions that are sweet and tender. The anguri samosa is a big pyramidal turnover filled with a great assortment of herbed and seasoned vegetables, much like a hot vegetable salad within a flaky shell. Those are first courses for hunger. There are also some designed for the lack of it, stimulating ones like channe ki chaat, a mound of cold chick-peas mingled with chunks of potato and lengths of onion, all of them made rousing by a tamarind sauce that is at once fruity and spicy. The cold dish called crab Bombay is also meant to waken the palate, but, though this is perfectly good crabmeat, as modified by its sweet and sweet-spiced sauce, it is at best only interesting to the Western palate. There are shrimp pakoras and chicken pakoras, each dish a dozen or so very lightly battered and deep-fried morsels, the shrimp crisp and of notably clear shrimp flavor, the chicken just as beautifully browned, but mushy, and devoid of chicken taste. All the deep-fried appetizers take well to any of the three condiments served with dinner: a cold herbed yogurt, a tamarind sauce, and little chunks of root vegetable that have been marinated and, thereby, made violently spicy.

Indian attitudes toward the preservation and preparation of seafood differ from your own. In Indian restaurants, finfish, especially, may be impeccable one time, inedible the next, and in this respect Darbár has nothing on the competition. Consider the pomfret tandoori, on occasion a perfect dish, on occasion what seems like an oven-baked frozen fish—handsomely reddened and blackened on its scored exterior, but pasty, mealy, and almost raw at the bone, devoid of fish flavor throughout. The lobster tikka, also done in the oven, is the tail meat of a substantial crustacean, out of the shell, carefully baked so that it is moist, tender, and cooked through—still, its lobster flavor, though sweet, is slight, and the impact of the lemon, garlic, and pepper with which it was treated before baking is at best subtle. But the most familiar tandoor dish—chicken tandoori—is always in good form here, the tender, moist young bird dramatically charred and suffused with the pungent spices of its marinade.

Red meat in many forms, among them saag gosht, massive chunks of lamb (or, if you wish, beef) immersed in a hot, black, and buttery mash of spicy spinach—the meat is firm, fibrous, of strong lamb flavor; shahjehani biryani, which is billed as a rice dish, though predominant among the items you find buried in the huge mound of glistening pale-brown grain are chunks of good lamb yet again, plus raisins and nuts, as well as spice seeds that you experience as unexpected bursts of flavor—the food is wondrous for the interplay of diverse elements, and when you add its warm yogurt sauce, you enrich the dish without disguising it; and goat rogan josh, another complex production, this one of almost sugar-sweet goat meat in a yogurt sauce that is textured with bits of ginger and almond—fresh coriander is the heady note in the sturdy stuff.

Vegetarians will find here sustenance requiring no compromise of ingestive proscriptions, for elaborate dinners may be built solely of Darbár's vegetables (offered both à la carte and in an assortment called vegetarian thali) and breads. Among the vegetables: dhal, a thick and creamy mash of lentils, their solidity leavened by their spiciness; bayngan bhurta, an oily and rich eggplant paste perfumed with coriander; a mixture of sliced mushrooms and plump fresh peas called mushroom matar, in which the two main elements are bound in a thick sauce that is fragrant of sweet spices; buttery spinach, dark and pungently seasoned, the lumps of mild cheese buried within it mainly a textural contrast to the fibrous green. Among the breads: poori, the balloonlike wheat bread that is made here in a version of particularly vivid grain flavor; naan, a soft, lightly browned leavened bread with a flavor much like that of matzo; and onion kulcha, a big winner, another unleavened bread, this one filled with—and moistened by—buttery onions.

The appeal of Indian desserts is elusive. The ones that resemble Western desserts usually come off as inferior by comparison. The others resemble candy. Burfi, for instance, described as "almond milk fudge," is, unfortunately, that. And the kulfi (ice cream), as the menu warns you, is "made from thickened milk cooked for several hours." Kheer, a creamy, grainy, cardamom-flavored rice pudding strewn with ground nuts, is the best sweet in the house.

Happily, beer is the right drink with this food, for not only is the wine list ($14 and precipitously up) of no interest, but the prices of many of the bottles are simple multiples of what you would pay for them elsewhere. Take care, and you may eat abundantly here for as little as $20 per person, plus tax and tip; eat with disregard of prices, and you will probably spend closer to $25.

Darbár, 44 West 56th Street (432-7227). Open daily. Lunch, noon to 3 p.m.; dinner, Monday through Thursday and Sundays 5:30 to 11 p.m., Fridays and Saturdays till 11:30 p.m. A.E., C.B., D.C., M.C., V. ■

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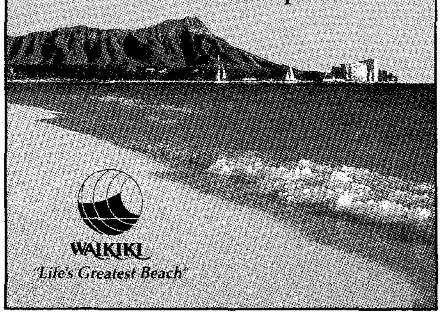

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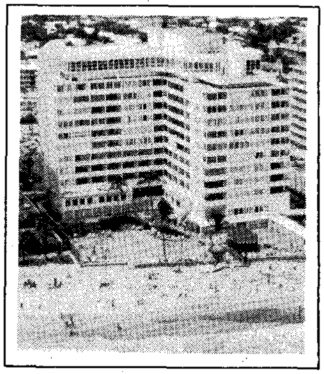

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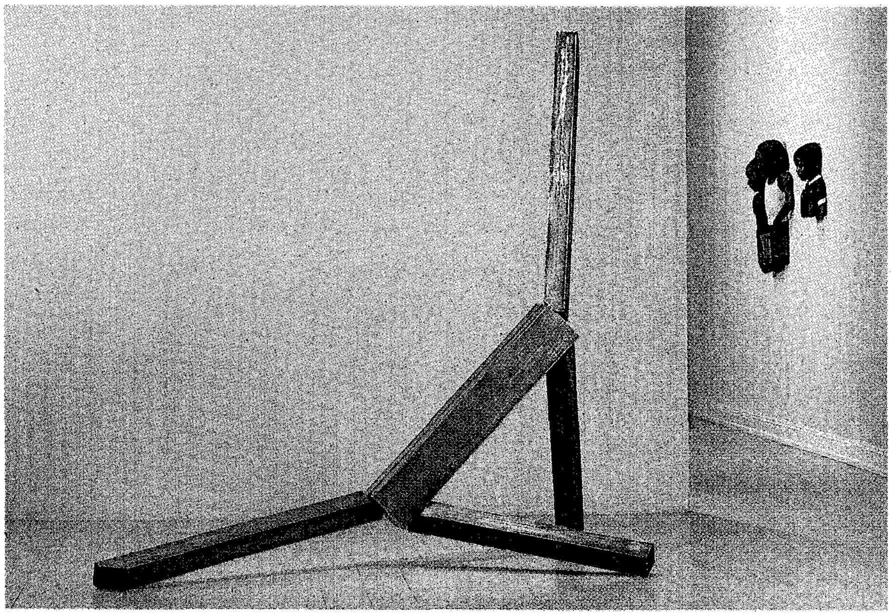
BODY AND SOUL

"...The modest and pleasing sculpture show at Shafrazi shows artists hip, faintly nostalgic, returning to human form..."



NEW LOOK: *Untitled bronze (Joel Shapiro, 1985); busts by John Ahearn, 1985 and 1983.*

TILL NOW, THE NEW SCULPTURE HASN'T collected the attention devoted to painting. Nobody, for instance, has yet echoed the ambitious "New Spirit in Painting" show in London in 1981, which introduced the expressionism of the eighties to the wider world. But the closest we've come to a trumpet blast—the quiet collection of seven artists now at **Tony Shafrazi Gallery**—is close enough. I hesitate to overpraise a show whose chief virtues include a nicely balanced modesty. This is no revolutionary event destined for the textbooks. Yet the mood is accurate, for once, and the insights are fresh and essential. What more could we ask than "mere" revitalization?

Artists of the eighties aren't much inclined to overthrow the entire tradition of late-twentieth-century sculpture, but extending and expanding it is another matter. Both activities lead them away from minimalism, with its penchant for conceptual argument, and back toward the human figure, which has been off-limits to the avant-garde since Rodin's heroic posturing signaled the end of the Salon style.

Shafrazi's show occupies two areas housing an older and younger set of artists with similar interests. The first set—Mel Kendrick, John Duff, Joel Shapiro—has been around long enough to have prospered through the waning of minimalism. For each of them, the human body persists as a ghostly presence, almost an archetype, within mute substance.

Shapiro creates a graceful system of extended "limbs" in tensile balance, like a dancer's. His 1985 piece looks particularly forceful—in some ways, he carries the show. The elegance of this stack of bronze posts is a matter of delicate visual and emotional weight and carefully deliberated discretion. The bronze "skin" carries a glorious golden patina encrusted with peach-fuzz glow, like the sheen on a pope's embroidered robes or the gleam of a suntan on healthy epidermis. Shapiro has come a long way since the secretive miniature houses he made as an escape route through minimalism. It's unfortunate that his Whitney show in 1982 was both too early and too badly installed to give him his due.

Duff and Kendrick are also old hands at new processes. Kendrick's carefully fitted chunks of wood—bored with deep holes until their insides mesh with their outsides—fit together in a "figure" whose joints are a series of hinges and changes of direction. Duff's parchment-like or skinlike sheets of cast fiberglass and resin are tinted in translucent reds, blues, and beiges, then bent and joined. They hang on the wall with an unsettling liveliness, like monks pinned up by their cowls.

The great adventure in the painting of the eighties has been the willingness to deny the dominion of argument—to dull the minimalist edge of Occam's razor. The purely concrete and expressive characteristics of paint and canvas are once again holding forth against the conceptual and the ephemeral.

Sculpture has traversed a similar path, which leads (with a few twists and turns) to Shafrazi's second room. These younger members aren't about to return to the moribund Salon tradition of heroic park sculptures. But neither are they determined, as their counterparts in the sixties and seventies were, to press on toward the dissolution of sculpture itself in random action, spattered lead, and bulldozed tracks in the earth.

The younger members have discovered modeling, that antique habit. Bryan Hunt does a particularly sophisticated version in his tall, bronze "waterfalls." The one here is about twice head-high, a lyrical rivulet in bronze, created by digging into wet plaster on a wire armature. (More recently, the armatures have become draped Greek figures from, perhaps, the Elgin friezes. The younger artists frequently dump allusion and quote openly from art history.)

In the same room are Zadik Zadikian, Tom Otterness, and John Ahearn. Zadikian is a Soviet Armenian who fled Russia in the early seventies and put in time as Richard Serra's studio assistant, an exposure to culture shock echoed in his hybridized busts, half archaic ruin, half modern portrait. Otterness is bucking for notoriety as adolescent *terrible* with another punk frieze of copulating characters, man and beast. The compassion in Ahearn's painted-plaster portraits of city kids is, on the other hand, a marvel: Two black girls lean out from the wall in bright relief, giggling and quizzical.

There have been brief attempts to return to the human form in the twentieth century, but few have been as intriguing or as rich with possibilities as the hip, faintly nostalgic expressionism now emerging from the repressed psychic closets of minimalism. Shapiro and Hunt retain some interest in the grand gesture, but among their peers, heroics are rare.

Photograph by Ivan Dalla Tana.

Compare this change in mood with the sculpture in the recent Guggenheim international survey, a show that embalmed the impulse, dominant for decades, to continually surpass the intellectual reach of previous generations. The eighties have seen the end of the Oedipal desire for overthrow, the lust to conquer. They have also seen the end, more or less, of sculpture that considers itself a parable of Dan'l Boone in the wilderness. Duff himself echoes the transition: from his process-obsessed fiberglass oval at the Guggenheim to the cowled, mute, and psychically charged abstract personages at Shafrazi. (163 Mercer Street; through February 8.)

HEREIN IS A TALE WITH A MORAL: A while ago, **Joseph Beuys,** for whom the imagination was a lever and a tool for art, gave a public lecture to explain the origin and importance of his Free International University, an experiment in libertarian education. To illustrate his talk, he drew and wrote on fifteen blackboards, then got a bicycle, dipped its wheels in white paint, and rode across the blackboards to signify the continuity of his ideas and the persistence of FIU.

Beuys's death on January 23 was an unexpected event that turned his unscripted performance piece into a final memorial. Assembled at Marisa del Re Gallery under the title *Is It About a Bicycle?,* the piece is cryptically lovely, with black slabs of slate covered in arcane red, blue, yellow, and white hieroglyphs, and the white-tired bicycle impersonating the figure of the artist, who draws the threads of existence together, shamanlike, by "making tracks" across them.

But what was simple in the moment of creation is now somewhat of a nightmare. Beuys sold the piece to a European dealer. Afterward, it was broken up and resold, an act comparable to auctioning off the Magna Charta paragraph by paragraph—and similarly lucrative.

In the United States (but not, to our shame, in Europe), artists have almost no rights over their art once it leaves their hands. Their only recourse in New York State is a 1983 law that allows them to withdraw their signature and authorization from a work that has been dismembered or disfigured—an action that, theoretically at least, destroys its value. (The law was created after a corporation sawed a Noguchi sculpture in half in order to remove it.) Before his death, Beuys placed an advertisement warning that he would invoke the law.

There is a movement to reunite the separate parts of *Is It About a Bicycle?* Success would correct the cynical view that the art world is eager to carve up artists for profit. Beuys lost the race; his artwork is now out of his hands. So where are the lawmakers? (41 East 57th Street; through February 8.) ■

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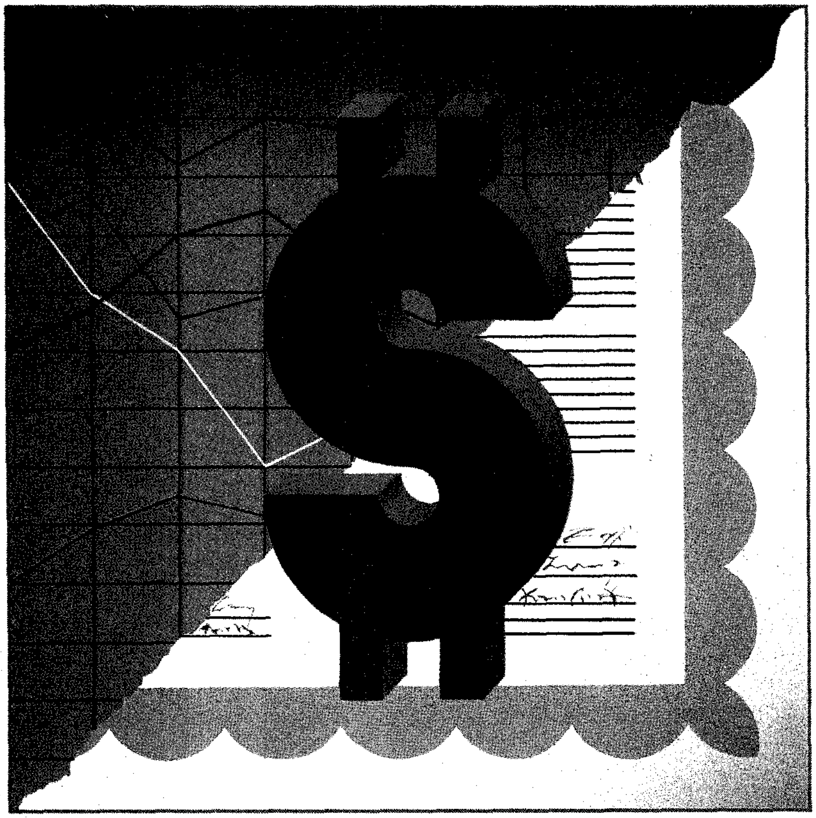

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DO NOT PHONE; *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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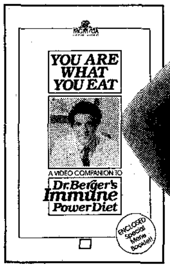
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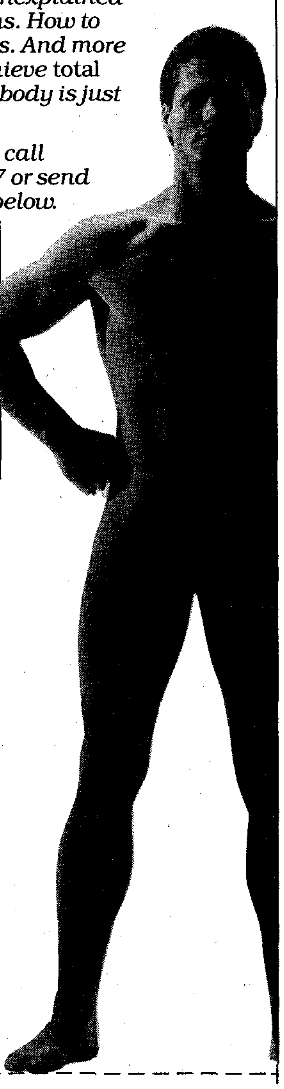

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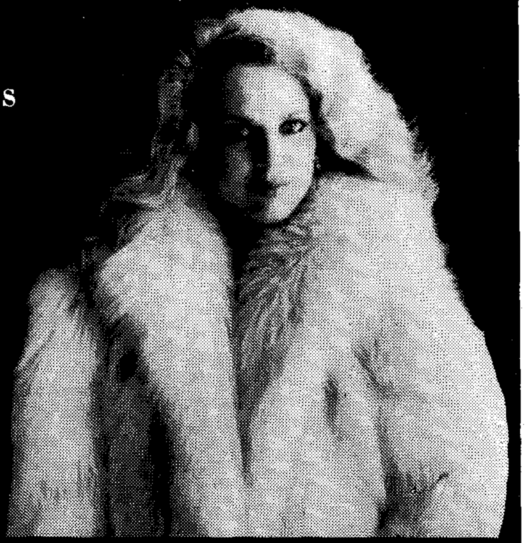

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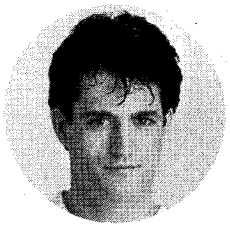

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A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 5

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Feb. 11: *A.K.; Ulysse.* #2—*Young Sherlock Holmes.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Feb. 5: *Immoral Tales; Stay as You Are.* Feb. 6: Drive-in Movie Festival: *Runaway Daughters; Reform School Girl.* Feb. 7–8: *The Godfather; The Godfather, Part II.* Feb. 9: *Judex; La Faute de l'Abbé Mouret.* Feb. 10: *Day of Wrath; Ordet.* Feb. 11: *Hangmen Also Die; The Shanghai Gesture.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Uforia.* #2—*28 Up.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Runaway Train.* #2—*Power.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *Joey.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Feb. 5: *The Decameron; The Gospel According to St. Matthew.* Feb. 6: *While the City Sleeps; Clash by Night.* Feb. 7–8: *Walkabout; Picnic at Hanging Rock.* Feb. 9: *M; The Cabinet of Dr. Caligari.* Feb. 10: *Rififi; Shoot the Piano Player.* Feb. 11: *The Street With No Name; The House on 92nd Street.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Feb. 5–6: *Spetters; The 4th Man.* Feb. 7–8: *Casablanca; The Maltese Falcon* (1941). Feb. 9: *The Bostonians.* Feb. 10–11: *Blume in Love; Two for the Road.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Out of Africa.* #2—*The Color Purple.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*When Father Was Away on Business.* #2—*Kiss of the Spider Woman.* #3—*Fool for Love.* #4—Thru Feb. 6: *Sotto . . . Sotto.* Beg. Feb. 7: *Sugarbaby.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*White Nights; The Journey of Natty Gann.* #2—*Iron Eagle; The Adventures of Mark Twain.* #3—*Down and Out in Beverly Hills.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *The Jewel of the Nile.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Murphy's Romance.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. Thru Feb. 6: *The Best of Times.* Opening Feb. 7: *Hannah and Her Sisters.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Down and Out in Beverly Hills.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Youngblood.* #2—*The Clan of the Cave Bear.* #3—*Brazil.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Kiss of the Spider Woman.* #2—*Iron Eagle.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Youngblood.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Out of Africa.* #2—*The Clan of the Cave Bear.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Power.* #3—*Black Moon Rising.* #4—*The Jewel of the Nile.* #5—*Spies Like Us.* #6—*Twice in a Lifetime.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *White Nights.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Rocky IV.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Young Sherlock Holmes.* **EMBASSY 3**—*Clue.* **EMBASSY 4**—*Clue.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Pray for Death.* #2—*Eliminators.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *101 Dalmatians.* Closed Feb. 10–11.

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Feb. 6: *My Chauffeur.* Opening Feb. 7: *F/X.* #2—Thru Feb. 6: *Troll.* Beg. Feb. 7: *Fox Trap.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *A Chorus Line.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Down and Out in Beverly Hills.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Gods Must Be Crazy.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Jewel of the Nile.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Runaway Train.*

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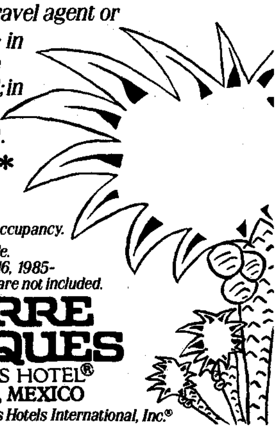

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MOVIES

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Murphy's Romance.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Power.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Stripper.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*The Best of Times.* #2—*White Nights.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Murphy's Romance.* **CORONET**—*Down and Out in Beverly Hills.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Ran.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Feb. 6: *Twice in a Lifetime.* Opening Feb. 7: *F/X.* #2—832-2720. *Iron Eagle.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. Thru Feb. 6: *The Color Purple.* Opening Feb. 7: *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—Thru Feb. 6: *The Clan of the Cave Bear.* Opening Feb. 7: *Lady Jane.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Goodbye People.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Feb. 6: *My Chauffeur.* Opening Feb. 7: *F/X.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Power.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Youngblood.* #2—*Young Sherlock Holmes.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Iron Eagle.* #2—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *The Color Purple.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *The Best of Times.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Sugarbaby.* #2—*When Father Was Away on Business.* #3—Thru Feb. 10: *Twice in a Lifetime.* Opening Feb. 11: *The Crazy Family.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 15: François Truffaut and Friends. Feb. 4–5: *The Green Room; Such a Gorgeous Kid Like Me.* Feb. 6–8: *Stolen Kisses; Love on the Run.* Feb. 9–10: *Willie & Phil; Day for Night.* Feb. 11–12: *Fahrenheit 451; Close Encounters of the Third Kind* (special edition).

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*White Nights.* #2—Thru Feb. 4: *Forever Young.* Feb. 5–11: *Arthur's Hallowed Ground.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Youngblood.* #2—*The Color Purple.* #3—*The Best of Times.* #4—*Out of Africa.* #5—*Brazil.* #6—*Power.*

86. THALIA—95th St. W. of B'way. 222-3370. Feb. 5: *Cry, the Beloved Country; Broken Strings.* Feb. 6: *Maniac; Child Bride; Reefer Madness.* Feb. 7: *Paris, Texas; Tender Mercies.* Feb. 8: *Manhattan; Annie Hall.* Feb. 9: *The Cameraman; Spite Marriage.* Feb. 10: *Death in the Garden; Daughter of Deceit.* Feb. 11: *Major Dundee; Red River.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Feb. 5–6: *The Treasure of the Sierra Madre; Casablanca.* Feb. 7–9: *Barry Lyndon; The Draughtsman's Contract.* Feb. 10: *Stranger Than Paradise; Repo Man.* Feb. 11–12: *My Dinner With Andre; Christmas in July.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*White Nights.* #2—*Youngblood.* #3—*Iron Eagle.* #4—Thru Feb. 6: *Eliminators.* Opening Feb. 7: *F/X.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Iron Eagle; Pray for Death.* #2—*Eliminators.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Early Chinese Classics. Feb. 7 at 8: *The Spring River Flows East* (China, 1947) by Cai Chusheng and Zheng Junli.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean; guest speakers. Feb. 6 at 2:30: *The Other Francisco* (Cuba, 1975) by Sergio Giral. Feb. 9 at 3, Feb. 13 at 2:30: *Naitou* (Guinea, 1982) by Moussa Kemoko Diakite.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Feb. 5 at 7:30: *Meet Nero Wolfe* (1936) by Herbert Biberman.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Americana. Feb. 7 at 8: *The Iron Horse* (1924) by John Ford; 10:30: *The Southerner* (1945) by Jean Renoir. Feb. 9 at 5: *The Ballad of Cable Hogue* (1970) by Sam Peckinpah; at 8: *The Tall T* (1957) by Budd Boetticher.

COLUMBIA UNIVERSITY—Casa Italiana, 1161 Amsterdam Ave., at 117th St. 280-2306. Contribution $5; students and members $3. Feb. 7 at 7: *The Conformist* (Italy, 1970) by Bernardo Bertolucci.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Feb. 5 at 12:30, 3:15, 6 & 8:45: *Lumière d'été* (France, 1942) by Jean Grémillion.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. 674-5300. Adm. $2:50; students free. The Shattered Mirror: The Search for Jewish Identity on Film. Feb. 11 at 7: *The House on Chelouche Street* (Israel, 1974) by Moshe Mizrahi.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Wed.–Sun. 12–6, thru Mar. 23: *Ausable Chasm,* a video installation by Davidson Gigliotti.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Close-up of Japan New York 1985–86: New Films/Animation. Feb. 7 at 6 & 8:30: *A Girl, She Is %100* (Japan, 1983) by Naoto Yamakawa, and *Night on the Galactic Railway* (Japan, 1985) by Gisaburo Sugii.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Feb. 9 at 12:30, 1:30 & 2:30: "Theodore Bikel in New York" and "Sam Levenson in New York" from *Day at Night* (PBS, 1973–74). Cinéma Montparnasse: adm. $5: Feb. 9 at 4: *Le Retour* (France, 1946).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, Feb. 4–Mar. 1: Tue.–Fri. at 1: *Perfect Lives* by Robert Ashley (Feb. 4–7: Parts 1 & 2; Feb. 11–14: Part 3 and *The Lessons*); Tue.–Fri. at 2, Sat. at 1: *Collision* by Gisela Getty and David Boatwright; Tue.–Fri. at 2:30, Sat. at 1:30: Selections from the AFI's 1985 National Video Festival; Tue.–Fri. at 4:30, Sat. at 3:30: "Everything but . . . ": Recent work by various video artists.

LA GUARDIA COMMUNITY COLLEGE—31-10 Thomson Ave., Long Island City. 718-626-8744. Children's Film Festival. Tickets free in advance: call for information. Feb. 8 at 11 a.m. & 1:30: *Old Yeller* (1957) by Robert Stevenson.

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Feb. 9 at 1: *The Chicken* (1963) by Claude Berri, *The Gallant Little Tailor* and *Papageno* by Lotte Reiniger, *Frog Jump* (1970) by Frank Buxton, *The Dancing Lion: An African Folktale* (1978), and *Little Big Top* (1936).

ILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Program: filmmakers present. Feb. 8 at 8: *The Orphanage Series,* by Toronto filmmaker Mike Hoolboom: *Fat Corner* (1980), *Song for Mixed Choir* (1983), *Life Drawing One* (1982), *The Louisiana Purchase* (1982), *Phonograph* (1982), *Eulogy for Tom Sawyer* (1981), and *Requiem* (1985).

IUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence. Feb. 7–Mar. 28: James Dean: The Television Work.

IUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Mar. 2: New Video: Japan. **Titus Theater 1:** Feb. 6 at 2:30 & 6: A History of Camera Movement: *The Love Parade* (1929) by Ernst Lubitsch. Continuing Feb. 7: British Film: The Musical and Comedy Tradition. Feb. 7 at 2:30: *Private's Progress* (Great Britain, 1956) by John Boulting; at 6: *The Smallest Show on Earth* (Great Britain, 1957) by Basil Dearden. Feb. 8 at 2: (See Feb. 7 at 6); at 5: (See Feb. 7 at 2:30). Feb. 9 at 2: *Catch Us If You Can (Having a Wild Weekend)* (Great Britain, 1965) by John Boorman, with the Dave Clark Five; at 5: *Under Your Hat* (Great Britain, 1939) by Maurice Elvey. Feb. 10 at 2:30: (See Feb. 9 at 5); at 6: (See Feb. 9 at 2). Feb. 11 at 2:30: *Monty Python and the Holy Grail* (1975) by Terry Gilliam and Terry Jones, with Monty Python; at 6: *Oh! What a Lovely War* (Great Britain, 1969) by Richard Attenborough, with Laurence Olivier, John Gielgud, Ralph Richardson, Michael Redgrave, Vanessa Redgrave, and Maggie Smith. **Titus Theater 2:** Feb. 6 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *High Schools* (1984) by Charles Guggenheim and Nancy Sloss, and *The Children of Soong Ching Ling* (1984) by Gary Bush. Film-Utsav India continues Feb. 7. Feb. 7 at 3: *Half-Truth* (India, 1983) by Govind Nihalani; 6:30: *The Mirage* (India, 1983) by Nirad N. Mohapatra. Feb. 8 at 2: *Festival of Fire* (India, 1984) by Ketan Mehta; at 5: *The Silent Storm* (India, 1984) by Manmohan Mahapatra. Feb. 9 at 2: *The Threshold* (India, 1981) by Dr. Jabbar Patel; at 5: *Wages and Profits* (India, 1984) by Kumar Shahani. Feb. 10 at 6:30: Cineprobe: *Illuminated Texts* (1982) by Bruce Elder; Elder present. Feb. 11 at 3 & 6:30: A Tribute to the New York State Council on the Arts: *Journeys From Berlin/1971* (1980) by Yvonne Rainer.

IEW MUSEUM—583 B'way. 219-1222. Free with museum adm. Wed. 12–8, Thu.–Sun. 12–6, thru Mar. 30: Recent video by thirteen artists, including *Lowell Moves to New York* (1984) by Jill Kroesen, and *Watch Me Now* (1984) by Michael Marton.

IEW YORK INDEPENDENT FILM AND VIDEO EXPOSITION—New York Public Library Jefferson Market branch, 425 Sixth Ave. Feb. 8 & 15, 1–4:30. For information about these and other screenings of the 1986 award winners, call the Brooklyn Arts and Culture Association, 718-783-3077.

IEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Feb. 8 at 1:30: *Educating Rita* (1983) by Lewis Gilbert, with Michael Caine and Julie Walters.

IEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 6 at 12 noon: Architecture: *Mies van der Rohe* (1979) by Georgia van der Rohe; filmmaker present. Feb. 11 at 12 noon: Sleuths: *The Thin Man* (1934) by W. S. Van Dyke II, with William Powell and Myrna Loy; 2:30: Nadine Gordimer: *Six Feet of the Country* (South Africa, 1980) by Lynton Stephenson, and *Praise* (South Africa, 1982) by Richard Green.

UEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. The Real Big Picture Show. Free with museum adm. Feb. 8 at 2: *Laura* (1944) by Otto Preminger, with Dana Andrews.

NUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Paul Robeson Film Series. Feb. 5 at 7: *Paul Robeson: Tribute to an Artist* by Saul J. Turell; Paul Robeson Jr. present. Feb. 8 at 7: *Body and Soul* by Oscar Micheaux, and *Borderline* by Kenneth MacPherson; guest speaker. Feb. 9 at 8: *Proud Valley* (1940) by Pen Tennyson.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Eliminators.* #2—*Pray for Death.* #3—Thru Feb. 6: *American Ninja.* Beg. Feb. 7: *F/X.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. #1—Thru Feb. 6: *Spies Like Us.* Beg. Feb.

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7: *The Jewel of the Nile.* #2—Thru Feb. 6: *Black Moon Rising.* Beg. Feb. 7: *Rocky IV.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Eliminators.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Out of Africa.* #2—*Power.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Murphy's Romance.* #2—*Down and Out in Beverly Hills.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Feb. 6: *Eliminators.* Beg. Feb. 7 (tent.): *Rocky IV.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Down and Out in Beverly Hills.* #2—*Murphy's Romance.* #3—*Eliminators.* #4—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *F/X.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Feb. 6: *Eliminators.* Beg. Feb. 7 (tent.): *Rocky IV.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—*Eliminators.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Pray for Death.* #2—*Rocky IV.* #3—*Youngblood.* #4—*The Best of Times.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Youngblood.* #2—*Iron Eagle.* #3—*Power.* #4—*Pray for Death.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Feb. 6: *A Chorus Line.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Iron Eagle.* #2—*Power.* #3—*The Color Purple.* #4—Kung fu films.

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Feb. 6: *My Chauffeur; Troll.* Beg. Feb. 7: *F/X.* #2—*Murphy's Romance.* #3—*Down and Out in Beverly Hills.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Youngblood.* #2—*Eliminators.* #3—*The Best of Times.* #4—*Rocky IV.* #5—*Twice in a Lifetime.* #6—*Power.* #7—*Murphy's Romance.* #8—*My Chauffeur.* #9—*Iron Eagle.* #10—*Down and Out in Beverly Hills.* #11—*Pray for Death.* #12—*The Color Purple.* #13—*The Clan of the Cave Bear.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Down and Out in Beverly Hills.* #2—*Eliminators.* #3—*Iron Eagle.* #4—Thru Feb. 6: *Murphy's Romance.* Beg. Feb. 7: *F/X.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Youngblood.* #2—*Twice in a Lifetime.* #3—*The Best of Times.* #4—*The Color Purple.* #5—Thru Feb. 6: *A Chorus Line; My Chauffeur.* Beg. Feb. 7: *Murphy's Romance.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *F/X.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Out of Africa.* #2—*The Best of Times.* #3—*Youngblood.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Iron Eagle.* #2—*The Color Purple.* #3—*Murphy's Romance.* #4—*The Jewel of the Nile.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Murphy's Romance.* #2—*The Best of Times.* #3—*Eliminators.* #4—*Youngblood.* #5—Thru Feb. 6: *A Chorus Line; My Chauffeur.* Beg. Feb. 7: *F/X.* #6—*Iron Eagle.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills.* #2—*A Chorus Line.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Youngblood.* #2—Thru Feb. 6: *Iron Eagle; White Nights.* Beg. Feb. 7: *The Color Purple.* #3—*Down and Out in Beverly Hills.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Trip to Bountiful.* #2—*Twice in a Lifetime.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple.* #2—*Eliminators.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Rocky IV.* #2—*Iron Eagle.* #3—*Pray for Death.* #4—*Youngblood.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Pray for Death.* #2—*Eliminators.* #3—*Iron Eagle.* #4—*The Best of Times.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*A Chorus Line.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Power.* #2—*Youngblood.* #3—*Iron Eagle.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *Rocky IV.* #2—Thru Feb. 6: *St. Elmo's Fire.* Beg. Feb. 7: *The Jewel of the Nile.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Feb. 6: *Back to the Future.* Beg. Feb. 7: *Spies Like Us.* #2—Thru Feb. 6: *Young Sherlock Holmes.* Beg. Feb. 7: *Rocky IV.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Down and Out in Beverly Hills.* #2—*A Chorus Line; Eliminators.* #3—*The Trip to Bountiful.* #4—*The Jewel of the Nile.* #5—*Murphy's Romance.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*The Best of Times.* #2—Program unavailable.

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Feb. 6: *Pray for Death.* Beg. Feb. 7: *Fox Trap.* #2—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *The Color Purple.* #3—*Eliminators.* #4—*Power.* #5—*Iron Eagle.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Feb. 6: *Eliminators; Re-animator.* #2—Thru Feb. 6: *The Best of Times; Private School.* Beg. Feb. 7: *Rocky IV; Code of Silence.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *F/X.* #2—*Eliminators.* #3—*Murphy's Romance.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*A Chorus Line.* #2—*Youngblood.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Iron Eagle.* #2—*Twice in a Lifetime.* #3—*The Best of Times.* #4—Thru Feb. 6: *The Jewel of the Nile.* Beg. Feb. 7: *The Color Purple.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Feb. 6: *Remo Williams: The Adventure Begins . . .; Code of Silence.* Beg. Feb. 7: *Death Wish 3; Invasion U.S.A.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*The Best of Times.* #4—*Twice in a Lifetime.* #5—*Power.* #6—*Out of Africa.* #7—*The Jewel of the Nile.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*A Chorus Line.* #2—*Youngblood.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Youngblood.* #2—*Power.* #3—*Down and Out in Beverly Hills.* #4—*A Chorus Line; 101 Dalmatians.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*The Color Purple.* #2—*Youngblood.* #3—*A Chorus Line; Pray for Death.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Iron Eagle.* #2—*Eliminators.* #3—*The Best of Times.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.* #2—*Down and Out in Beverly Hills.* #3—*Power.* #4—*Murphy's Romance.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Murphy's Romance.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Trip to Bountiful.* #2—Thru Feb. 6: *Young Sherlock Holmes.* Beg. Feb. 7: *The Best of Times.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Down and Out in Beverly Hills.* #2—*Twice in a Lifetime.* #3—*The Clan of the Cave Bear.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—*Power.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Iron Eagle.* #2—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.* #3—*Murphy's Romance.* #4—*The Jewel of the Nile.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Feb. 6: *Out of Africa.* Beg. Feb. 7: *F/X.* #2—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *The Color Purple.* #3—*Power.* #4—*Murphy's Romance.* #5—*Down and Out in Beverly Hills.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Iron Eagle.* #2—*The Trip to Bountiful.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Youngblood.* #2—*The Best of Times.* #3—Thru Feb. 6: *A Chorus Line; Pray for Death.* Beg. Feb. 7: *F/X.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Murphy's Romance.* #2—*Eliminators.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Power.* #2—*Iron Eagle.* #3—*The Color Purple.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Feb. 6: *Spies Like Us; Target.* Beg. Feb. 7 (tent.): *A Chorus Line.* #2—*Young Sherlock Holmes.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—*Power.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Rocky IV.* #2—*Eliminators.* #3—*Pray for Death.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Rocky IV.* #2—*A Chorus Line.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Youngblood.* #2—*Murphy's Romance.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Out of Africa.* #2—*Power.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Youngblood.* #2—*Down and Out in Beverly Hills.*

401. NEW DORP—HYLAN—351-6601. #1—*Murphy's Romance.* #2—*Twice in a Lifetime.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—*Iron Eagle.* #2—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *F/X.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Best of Times.* #2—*Power.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—*The Jewel of the Nile.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Murphy's Romance.* #2—Thru Feb. 6: *A Chorus Line; White Nights.* Beg. Feb. 7: *F/X.*

503. BELLMORE—THE MOVIES—783-7200. Thru Feb. 6: *Spies Like Us.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Murphy's Romance.* #2—*Down and Out in Beverly Hills; 101 Dalmatians.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Color Purple.* #2—*White Nights.* #3—*The Jewel of the Nile.* #4—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Youngblood.* #2—*The Best of Times.* #3—*The Jewel of the Nile.* #4—*Iron Eagle.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*The Jewel of the Nile.* #2—*Power.* #3—*Down and Out in Beverly Hills.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Twice in a Lifetime.* #2—*Iron Eagle.* #3—*Power.*

511. HEWLETT—RKO—791-6768. Feb. 5-11: *Black Moon Rising.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.* #2—*Down and Out in Beverly Hills.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*The Best of Times.* #4—*Youngblood.* #5—*Out of Africa.* #6—*Power.*

514. LAWRENCE—RKO—371-0203. #1—*A Chorus Line.* #2—*Power.* #3—*The Best of Times.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Best of Times.* #2—*Youngblood.* #3—*Out of Africa.* #4—*Iron Eagle.* #5—*Eliminators.* #6—*Power.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Feb. 6 (tent.): *Eliminators; 101 Dalmatians.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*Down and Out in Beverly Hills.* #2—*Murphy's Romance.* #3—*The Jewel of the Nile.* #4—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Trip to Bountiful.*

520. MALVERNE—TWIN—599-6966. #1—*Young Sherlock Holmes.* #2—Thru Feb. 6: *Agnes of God.* Beg. Feb. 7: *Spies Like Us.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—*Murphy's Romance.* #3—*The Color Purple.*

523. MASSAPEQUA—PEQUA—799-6464. *The Color Purple.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*The Best of Times.* #2—*Down and Out in Beverly Hills.* #3—*Youngblood.* #4—*Twice in a Lifetime.* #5—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.* #6—*The Jewel of the Nile.* #7—*Murphy's Romance.* #8—*Power.* #9—*Iron Eagle.*

525. MERRICK—TWIN—546-1270. #1—*Youngblood.* #2—*The Best of Times.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Murphy's Romance.* #2—Thru Feb. 6: *A Chorus Line; Out of Africa.* Beg. Feb. 7: *F/X.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Feb. 6: *Spies Like Us.* #2—Thru Feb. 6: *Young Sherlock Holmes.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. *Murphy's Romance.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*My Chauffeur.* #2—Thru Feb. 6: *A Chorus Line; Jagged Edge.* Beg. Feb. 7: *F/X.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Eliminators.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*The Best of Times.* #2—*Power.* #3—*Out of Africa.* #4—Thru Feb. 6: *A Chorus Line.* Beg. Feb. 7: *F/X.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Youngblood.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color Purple.* #2—*Out of Africa.*

535. ROSLYN—ROSLYN—621-8488. #1—*Youngblood.* #2—*White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—*The Clan of the Cave Bear.* #2—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *Twice in a Lifetime.* #3—*The Jewel of the Nile.*

537. SYOSSET—UA CINEMA 150—364-0700. Thru Feb. 6: *Twice in a Lifetime.* Beg. Feb. 7: *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Iron Eagle.* #2—*The Jewel of the Nile.* #3—*Power.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*The Best of Times.* #2—*Youngblood.* #3—*Down and Out in Beverly Hills.* #4—*Eliminators.* #5—*Murphy's Romance.* #6—*Out of Africa.* #7—*The Clan of the Cave Bear.* #8—*Rocky IV; 101 Dalmatians.* #9—*Troll.* #10—*The Color Purple.* #11—*Pray for Death.* #12—*Twice in a Lifetime.* #13—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *Hannah and Her Sisters.*

540. WANTAGH—RKO—781-6969. Feb. 5-11: *Black Moon Rising.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*Murphy's Romance.* #2—*Eliminators.* #3—Thru Feb. 6: *My Chauffeur.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Feb. 6: *Fool for Love; The Journey of Natty Gann.* #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Murphy's Romance.* #2—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *The Color Purple.* #3—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.*

601. BABYLON—RKO—669-0700. #1—*Power.* #2—*A Chorus Line; White Nights.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*The Best of Times.* #3—*Down and Out in Beverly Hills.*

603. BAY SHORE—CINEMA—665-1722. *The Jewel of the Nile.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Eliminators.* #2—*Youngblood.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Feb. 6: *My Chauffeur; 101 Dalmatians.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Eliminators.* #2—*The Jewel of the Nile.* #3—*The Color Purple.* #4—*Youngblood.* #5—*Down and Out in Beverly Hills.* #6—*Rocky IV; 101 Dalmatians.* #7—*Out of Africa.* #8—*The Best of Times.* #9—*Murphy's Romance.* #10—*Iron Eagle.* #11—*Twice in a Lifetime.* #12—*Power.* #13—*My Chauffeur.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*Twice in a Lifetime.* #3—*Murphy's Romance.* #4—*The Best of Times.* #5—*The Jewel of the Nile.* #6—*Youngblood.* #7—*Down and Out in Beverly Hills.* #8—*Rocky IV.* #9—*The Color Purple.* #10—*Iron Eagle.* #11—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *Hannah and Her Sisters.*

610. COMMACK—RKO—499-4545. #1—*Eliminators.* #2—*Power.*

611. CORAM—PINE—698-6442. #1—*A Chorus Line.* #2—*White Nights.* #3—*Iron Eagle.* #4—*Youngblood.* #5—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Murphy's Romance.* #2—*Youngblood.* #3—*Power.* #4—*Down and Out in Beverly Hills.* #5—*Twice in a Lifetime.* #6—Thru Feb. 6: *The Jewel of the Nile.* Beg. Feb. 7: *F/X.* #7—*Iron Eagle.* #8—*The Color Purple.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Power.* #2—*The Best of Times.* #3—Thru Feb. 6: *Out of Africa.* Beg. Feb. 7: *The Color Purple.* #4—*Down and Out in Beverly Hills.* #5—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *F/X.*

614. ELWOOD—ELWOOD—499-7800. #1—*The Best of Times.* #2—*Youngblood.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Eliminators.* #2—Thru Feb. 6: *Out of Africa; 101 Dalmatians.* Beg. Feb. 7: *Iron Eagle.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*The Best of Times.* #2—*Youngblood.* #3—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *The Color Purple.* #4—*Iron Eagle.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Down and Out in Beverly Hills.*

620. ISLIP—ISLIP—581-5200. #1—*Out of Africa.* #2—*Murphy's Romance.* #3—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *The Color Purple.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Down and Out in Beverly Hills.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Feb. 6: *Spies Like Us.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Feb. 6: *Spies Like Us.* Beg. Feb. 7: *Rocky IV.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru Feb. 6: *Out of Africa.* Beg. Feb. 7: *The Color Purple.* #2—*Youngblood.* #3—*Power.* #4—*The Best of Times.* #5—*Murphy's Romance.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Power.*

627. NORTHPORT—NORTHPORT—261-8600. *Spies Like Us.*

628. OAKDALE—OAKDALE—589-8118. Thru Feb. 6: *Spies Like Us.* Beg. Feb. 7 (tent.): *Rocky IV.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Murphy's Romance.* #2—*Power.* #3—*The Color Purple.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*The Best of Times.* #2—*The Jewel of the Nile.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Down and Out in Beverly Hills.* **OUTDOOR**—Thru Feb. 6: *My Chauffeur; Head Office.* Beg. Feb. 7: *Spies Like Us.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Youngblood.* #2—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *F/X.*

633. PORT JEFFERSON—MINI EAST—928-6555. *The Best of Times.* **WEST**—Thru Feb. 6: *Out of Africa.* Beg. Feb. 7 (tent.): *Witness.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Feb. 5-11: *Black Moon Rising.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Feb. 6: *Iron Eagle.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Feb. 6: *Subway.* Beg. Feb. 7: *Fool for Love.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Youngblood.* #2—*Out of Africa.* #3—Thru Feb. 6: *The Jewel of the Nile.* Beg. Feb. 7: *F/X.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Feb. 6: *Spies Like Us.* Beg. Feb. 7 (tent.): *Rocky IV.* #2—Thru Feb. 6: *The Journey of Natty Gann.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Murphy's Romance.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Youngblood.* #2—*Murphy's Romance.* #3—Thru Feb. 6: *A Chorus Line.* Beg. Feb. 7: *Witness.*

642. STONY BROOK—LOEWS—751-2300. #1—*The Best of Times.* #2—*Out of Africa.* #3—*Youngblood.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru Feb. 6: *Spies Like Us.* Beg. Feb. 7 (tent.): *Rocky IV.* #2—Tent.: *White Nights.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Murphy's Romance.* #2—*Youngblood.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Feb. 6: *The Jewel of the Nile.* Beg. Feb. 7: *Out of Africa.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Out of Africa.* #2—Thru Feb. 6: *The Jewel of the Nile.* Beg. Feb. 7: *The Color Purple.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Murphy's Romance.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *F/X.* #2—*Murphy's Romance.* #3—*White Nights.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*The Trip to Bountiful.* #2—*Murphy's Romance.*

704. HARRISON—CINEMA—835-2961. Thru Feb. 6: *Spies Like Us.*

705. HARTSDALE—CINEMA—428-2200. #1—*Twice in a Lifetime.* #2—*Rocky IV.* #3—*The Best of Times.* #4—*The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Twice in a Lifetime.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Murphy's Romance.* #2—*Power.* #3—*Down and Out in Beverly Hills.* #4—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7 (tent.): *Out of Africa.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*The Best of Times.* #2—Thru Feb. 6: *A Chorus Line.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Feb. 6: *Young Sherlock Holmes.* Beg. Feb. 7 (tent.): *White Nights.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Down and Out in Beverly Hills.* #2—*The Best of Times.* #3—*A Chorus Line; Murphy's Romance.* #4—*Iron Eagle; Pray for Death.* #5—*Power.* #6—*The Color Purple.* #7—*Eliminators.*

711. NEW ROCHELLE—TOWN—632-4000. *Youngblood.*

712. OSSINING—ARCADIAN—941-5200. #1—Thru Feb. 6: *The Jewel of the Nile.* Beg. Feb. 7: *F/X.* #2—Thru Feb. 6: *Out of Africa.* Beg. Feb. 7: *The Color Purple.* #3—*The Best of Times.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*Out of Africa.* #3—*Murphy's Romance.* #4—*Iron Eagle.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*The Best of Times.* #4—*Power.*

715. PELHAM—PICTURE HOUSE—738-3160. *Out of Africa.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Youngblood.* #2—*Murphy's Romance.*

717. RYE—RYE RIDGE—939-8177. #1—*Youngblood.* #2—*The Best of Times.*

718. SCARSDALE—FINE ARTS—723-6699. *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Thru Feb. 6: *White Nights.* Beg. Feb. 7 (tent.): *Young Sherlock Holmes.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Color Purple.* #2—*Out of Africa.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Power.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Youngblood.* #4—*Power.*

723. YONKERS—MOVIELAND—793-0002. #1—*Out of Africa.* #2—*The Best of Times.* #3—*The Jewel of the Nile.* #4—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *Hannah and Her Sisters.*

724. YONKERS—PARK HILL—969-4477. #1—*Eliminators.* #2—*Iron Eagle.* #3—Thru Feb. 6: *Pray for Death.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Youngblood.* #2—Thru Feb. 6: *A Chorus Line.* Beg. Feb. 7: *F/X.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Jewel of the Nile.*

754. NANUET—RKO MOVIES—623-0211. #1—*The Color Purple.* #2—*Iron Eagle.* #3—*Rocky IV.* #4—Thru Feb. 6: *A Chorus Line.* Beg. Feb. 7: *Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills.*

755. NEW CITY—TOWN—634-5100. #1—*Youngblood.* #2—*Power.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Murphy's Romance.* #2—Thru Feb. 6: *Twice in a Lifetime.* Beg. Feb. 7: *F/X.*

757. NYACK—CINEMA EAST—358-6631. *The Trip to Bountiful.*

759. PEARL RIVER—CENTRAL—735-2530. *Youngblood.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Power.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Murphy's Romance.* #2—Thru Feb. 6: *Runaway Train.* Beg. Feb. 7: *F/X.*

763. STONY POINT—9 W CINEMA—942-0303. *Eliminators.*

764. SUFFERN—LAFAYETTE—357-6030. *The Best of Times.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Iron Eagle.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*The Best of Times.*

801. DANBURY—CINE—743-2200. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*Power.*

802. DANBURY—CINEMA—748-2923. #1—Thru Feb. 6: *Twice in a Lifetime.* Beg. Feb. 7: *Hannah and Her Sisters.* #2—*Youngblood.*

803. DANBURY—PALACE—748-7496. #1—*Iron Eagle.* #2—*Down and Out in Beverly Hills.* #3—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *F/X.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *Youngblood.*

807. GREENWICH—CINEMA—869-6030. #1—*The Best of Times.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*The Color Purple.* #2—Thru Feb. 6: *White Nights.* Beg. Feb. 7: *Hannah and Her Sisters.* #3—*The Trip to Bountiful.*

810. NORWALK—CINEMA—838-4504. #1—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *F/X.* #2—*Power.*

811. NORWALK—NORWALK—866-9202. *Youngblood.*

812. SOUTH NORWALK—SONO—866-9202. Feb. 4-6: *After Hours.* Feb. 7-10: *Mishima: A Life in Four Chapters; Private Parts;* Feb. 8-10: Animation Festival: Best of Warner Bros. Feb. 11-13: *Kagemusha.*

813. SPRINGDALE—STATE—325-0250. Thru Feb. 6: *Rocky IV.* Beg. Feb. 7: *Spies Like Us.*

814. STAMFORD—AVON—324-9205. #1—Thru Feb. 6: *Eliminators.* Beg. Feb. 7: *F/X.* #2—*Iron Eagle.*

815. STAMFORD—CINEMA—324-3100. #1—*Youngblood.* #2—*Down and Out in Beverly Hills.* #3—*Twice in a Lifetime.*

816. STAMFORD—PARK PLACE—323-1600. #1—*A Chorus Line.* #2—*The Jewel of the Nile.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Murphy's Romance.* #2—*Power.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*Iron Eagle.*

819. WESTPORT—FINE ARTS—227-3324. #1—*The Best of Times.* #2—*The Color Purple.* #3—227-9619. Thru Feb. 6: *Twice in a Lifetime.* Beg. Feb. 7: *Hannah and Her Sisters.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Murphy's Romance.*

821. WILTON—CINEMA—762-5678. *Down and Out in Beverly Hills.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Youngblood.* #2—*Murphy's Romance.* #3—*Iron Eagle.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—*Power.*

902. JERSEY CITY—LOEWS—653-4600. #1—*The Best of Times.* #2—*Youngblood.* #3—*Eliminators.*

903. JERSEY CITY—STATE—653-5200. #1—Thru Feb. 6: *Troll.* #2—*Murphy's Romance.* #3—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7: *F/X.* #4—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7 (tent.): *Witness.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Eliminators.* #2—*The Best of Times.* #3—*Iron Eagle.* #4—*Youngblood.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Power.* #2—*Murphy's Romance.* #3—*Out of Africa.* #4—Thru Feb. 6: *The Jewel of the Nile.* Beg. Feb. 7: *Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills.* #6—*The Color Purple.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Feb. 6: *Spies Like Us; After Hours.* Beg. Feb. 7: *The Jewel of the Nile.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Murphy's Romance.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Eliminators.* #2—*My Chauffeur; Pray for Death.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Feb. 6: *White Nights.* Beg. Feb. 7: *F/X.*

915. LIVINGSTON—COLONY—992-0800. Thru Feb. 6: *Out of Africa.* Beg. Feb. 7: *F/X.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Murphy's Romance.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—*Youngblood.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—*Down and Out in Beverly Hills.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Youngblood.* #2—*The Best of Times.* #3—*Spies Like Us.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Youngblood.* #2—*Iron Eagle.* #3—Thru Feb. 6: *Rocky IV.* Beg. Feb. 7: *F/X.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Twice in a Lifetime.* #2—*Iron Eagle.* #3—*Power.*

922. VERONA—VERONA—239-0880. *Murphy's Romance.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Jewel of the Nile.* #2—*The Color Purple.* #3—*Power.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Feb. 6: *Spies Like Us.*

931. CRANFORD—RKO—276-9120. #1—*Rocky IV.* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. *Murphy's Romance.*

933. LINDEN—TWIN—925-9787. #1—*Power.* #2—*Iron Eagle; 101 Dalmatians.*

934. ROSELLE PARK—PARK—245-0358. Thru Feb. 6: *Back to the Future.* Beg. Feb. 7: *Rocky IV.*

935. SUMMIT—STRAND—273-3900. *Down and Out in Beverly Hills.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*The Color Purple.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Trip to Bountiful.*

938. UNION—RKO—686-4373. #1—*A Chorus Line.* #2—*The Best of Times.*

939. WESTFIELD—RIALTO—232-1288. #1—*Iron Eagle.* #2—*Down and Out in Beverly Hills.* #3—*Murphy's Romance.*

940. WESTFIELD—TWIN—654-4720. #1—*Youngblood.* #2—Thru Feb. 6: *101 Dalmatians; Macaroni.* Beg. Feb. 7: *F/X.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Down and Out in Beverly Hills.*

951. CLOSTER—CLOSTER—768-8800. Thru Feb. 6: *Iron Eagle.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Power.* #2—*The Best of Times.* #3—*The Color Purple.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Youngblood.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Feb. 6: *My Chauffeur.* Beg. Feb. 7 (tent.): *Fox Trap.* #2—Thru Feb. 6: *White Nights.* Beg. Feb. 7 (tent.): *Witness.*

955. FAIRVIEW—TWIN—941-2424. #1—*Youngblood.* #2—*Eliminators.*

956. FORT LEE—LINWOOD—944-6900. #1—*Murphy's Romance.* #2—*Down and Out in Beverly Hills.*

957. FORT LEE—SHARON—224-0202. *A Chorus Line.*

958. OAKLAND—TWIN—337-4478. #1—*Murphy's Romance.* #2—*Out of Africa.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Feb. 6: *Spies Like Us.* #2—Thru Feb. 6: *Young Sherlock Holmes.*

960. PARAMUS—CINEMA 35—845-5070. *Twice in a Lifetime.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *The Trip to Bountiful.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color Purple.* #2—*White Nights.* #3—Thru Feb. 6: *Pray for Death.* Beg. Feb. 7: *Hannah and Her Sisters.* #4—*Iron Eagle.* #5—*Out of Africa.* #6—*Down and Out in Beverly Hills.* #7—*Murphy's Romance.* #8—*The Jewel of the Nile.* #9—*Rocky IV.* #10—*The Best of Times.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Power.* #2—*Youngblood.* #3—*A Chorus Line; Eliminators.*

965. RAMSEY—CINEMA—825-2090. *Youngblood.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Feb. 6: *Spies Like Us.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Down and Out in Beverly Hills.* #2—*A Chorus Line; The Best of Times.* #3—*Power.* #4—*The Jewel of the Nile.*

969. RIDGEWOOD—ROSEBUD—670-9183. Feb. 3-6: *The Petrified Forest.* Feb. 7-9: *High Sierra.* Feb. 10-13: *A Farewell to Arms* (1932).

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Feb. 6: *Young Sherlock Holmes.* #2—Thru Feb. 6: *Spies Like Us.*

971. TEANECK—MOVIE CITY—836-3334. #1—*White Nights; 101 Dalmatians.* #2—*Back to the Future.* #3—*Young Sherlock Holmes.* #4—*Runaway Train.* #5—*My Chauffeur.*

972. TENAFLY—BERGEN—567-0004. *Power.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Power.* #2—*The Best of Times.* #3—Thru Feb. 6: *Iron Eagle.* Beg. Feb. 7: *F/X.* #4—*Murphy's Romance.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

A.K.—(1 hr. 17 min., '85) and **ULYSSE**—(22 min., '83) *A.K.*, directed by French filmmaker Chris Marker, is a documentary on the making of Akira Kurosawa's *Ran; Ulysse* (in French with Eng. subtitles) is an award-winning short film, written and directed by Agnes Varda, contemplating a 30-year-old photograph of a dead goat, a child, and a naked man on a beach. **1**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

ARTHUR'S HALLOWED GROUND—(1 hr. 24 min., '84) A British comedy about a cricket-grounds keeper and his struggles with the sports-club committee. Written by Peter Gibbs. Dir. Freddy Young. From David Puttnam's "First Love" series of films (which includes the previously released *Experience Preferred . . . but Not Essential* and *Kipperbang*). **84**

THE BEST OF TIMES—(1 hr. 40 min., '86) A bank vice-president, obsessed by his poor performance during a high-school football game twelve years before, rallies his old team to try for a second chance at success. With Robin Williams, Kurt Russell, Pamela Reed, and Donald Moffat. Written by Ron Shelton. Dir. Roger Spottiswoode. PG-13. **23, 54, 80, 85, 109, 114, 201, 203, 206, 212, 218, 220, 302, 304, 308, 311, 318, 404, 507, 513, 514, 516, 524, 525, 532, 539, 602, 607, 609, 613, 614, 618, 624, 630, 633, 642, 705, 708, 710, 712, 714, 717, 723, 764, 800, 807, 819, 902, 904, 919, 938, 952, 963, 968, 974**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of the Monty Python troupe), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces with gray walls steeper than the Grand Canyon; and there are cramped and mingy apartments whose plumbing and other utilities have *tentacly arms filling every corner of the room.* Violence breaks out everywhere, privacy doesn't exist; people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but Gilliam, like so many fantasists, has only a rudimentary feeling for narrative, and eventually he begins repeating himself. Jonathan Pryce, the quietly rebellious hero, has a doggy, restlessly enthusiastic manner, and Robert De Niro, as the chief terrorist, shows up swinging on ropes with a cigar in his mouth. With Michael Palin and Kim Greist. Charles McKeown and Tom Stoppard collaborated on the screenplay. (Jan. 27, 1986) PG-13. **25, 62, 85**

A CHORUS LINE—(1 hr. 57 min., '85) It isn't a fiasco, but it isn't good either. The show's perfection of form, as everyone knows, is a miracle. A group of young dancers, auditioning for a big musical, appear on stage as a group, then as individuals, then as a series of small platoons, then as a group again—on and on, without pause, through a variety of musical and dramatic moods. The filmmakers (director Richard Attenborough, choreographer Jeffrey Hornaday, screenwriter Arnold Schulman) have *tried* for the same kind of continuity. They've shot most of the picture on an actual stage, and they keep things moving. What's been lost, however, is the entrancing gracefulness of the organic form changing and defining itself through time. Every close-up, every cut breaks the group into an artificial division, and we don't see the numbers whole, the way we would in a theater. The dancers' deplorable monologues are now given whacking emphasis—the banal, therapeutic side of the material has grown overpowering. As the domineering choreographer, Michael Douglas glowers and snaps his desk light on and off portentously, but Alyson Reed is touching as the former star dancer who needs a job. Among the "gypsies," Gregg Burge and Charles McGowan are outstanding. (Dec. 16, 1985) PG-13. **41, 111, 201, 206, 207, 213, 217, 301, 305, 306, 307, 318, 321, 326, 500, 514, 526, 529, 532, 601, 611, 641, 708, 710, 718, 725, 754, 816, 938, 957, 964, 968**

THE CLAN OF THE CAVE BEAR—(1 hr. 40 min., '86) Reviewed in this issue. R. **25, 32, 62, 114, 312, 536, 539**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 56, 61, 68, 85, 108, 112, 114, 201, 204, 208, 210, 214, 219, 302, 304, 307, 313, 316, 320, 405, 506, 513, 521, 523, 534, 539, 600, 607, 609, 612, 613, 618, 620, 624, 629, 700, 710, 712, 714, 720, 722, 754, 801, 808, 818, 819, 901, 905, 923, 936, 952, 963**

THE CRAZY FAMILY—(1 hr. 46 min., '84) In Japanese, Eng. subtitles. All hell breaks loose when a perversely eccentric Tokyo family moves into their suburban dream house. With Katsuya Kobayashi, Mitsuko Baisho, Yoshiki Arizono, Yuki Kudo, and Hitoshi Ueki. Screenplay by Yoshinori Kobayashi, Fumio Kohnami, and Sogo Ishii; story by Kobayashi. Dir. Ishii. **81**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy (based on Jean Renoir's 1932 *Boudu Saved From Drowning*) satirizes the *nouveaux riches* and is also extremely touching. Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. With Elizabeth Peña and Little Richard. Leon Capetanos co-authored the screenplay. (Feb. 3, 1986) R. **20, 24, 43, 55, 104, 106, 113, 114, 200, 202, 207, 208, 217, 304, 306, 309, 312, 316, 400, 505, 508, 512, 518, 521, 524, 531, 539, 602, 607, 609, 612, 613, 619, 621, 631, 707, 710, 714, 722, 754, 803, 805, 815, 821, 905, 918, 935, 939, 950, 956, 963, 968**

ELIMINATORS—(1 hr. 36 min., '86) A half-human android, together with a beautiful young scientist, a mercenary, and a Ninja, tries to stop the evil experiments of a mad scientist. With Andrew Prine, Denise Crosby, Patrick Reynolds, Conan Lee, and Roy Dotrice. Written by Danny Bilson and Paul DeMeo. Dir. Peter Manoogian. PG. **37, 68, 88, 89, 100, 102, 105, 106, 107, 108, 114, 200, 202, 206, 210, 212, 215, 217, 219, 220, 300, 308, 316, 319, 324, 403, 516, 517, 531, 539, 541, 604, 607, 610, 615, 618, 710, 724, 763, 803, 814, 902, 904, 911, 955, 964**

F/X—(1 hr. 48 min., '86) A movie-special-effects expert, working for the government, stages a fake assassination that turns out to be real. With Bryan Brown, Brian Dennehy, Diane Venora, and Cliff De Young. Written by Robert T. Megginson and Gregory Fleeman. Dir. Robert Mandel. R. **40, 60, 65, 88, 100, 106, 113, 200, 202, 206, 300, 309, 315, 316, 318, 403, 500, 506, 512, 518, 524, 526, 529, 532, 600, 612, 613, 632, 637, 702, 712, 725, 756, 762, 803, 810, 814, 903, 912, 915, 920, 940, 974**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. For the movie, Shepard and director Robert Altman have emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—we see them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. We're left with very little—superimposed, unearned myth resonating in the desert-dry air of "art." Shepard, speaking in a sharp and querulous voice, seems remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. With Harry Dean Stanton. (Dec. 9, 1985) R. **11, 542, 636**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **44**

THE GOODBYE PEOPLE—(1 hr. 45 min., '83) In Coney Island, a 73-year-old man decides to reopen his beachfront hot-dog stand, which has been closed for 22 years. With Judd Hirsch, Martin Balsam, Pamela Reed, Ron Silver, Gene Saks, Michael Tucker, and Sammy Smith. Written and directed by Herb Gardner. PG. **63**

HANNAH AND HER SISTERS—(1 hr. 47 min., '86) Reviewed in this issue. PG-13. **23, 61, 537, 539, 609, 723, 754, 802, 808, 819, 905, 963**

IRON EAGLE—(1 hr. 56 min., '86) An American teenager and a retired U.S. Air Force colonel commandeer an F-16 fighter to rescue the boy's father from the hands of foreign terrorists. With Louis Gossett Jr., Jason Gedrick, David Suchet, Tim Thomerson, Larry B. Scott, and Caroline Lagerfelt. Written by Kevin Elders and Sidney J. Furie. Dir. Furie. PG-13. **20, 30, 60, 68, 88, 89, 106, 110, 112, 114, 200, 204, 206, 208, 211, 212, 214, 219, 300, 302, 308, 315, 317, 320, 403, 507, 510, 516, 524, 536, 538, 600, 607, 609, 611, 612, 613, 615, 618, 620, 632, 635, 702, 710, 713, 724, 754, 765, 803, 810, 814, 818, 900, 903, 904, 920, 921, 933, 939, 951, 963, 974**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **21, 33, 46, 101, 204, 215, 217, 302, 304, 315, 405, 506, 507, 508, 518, 524, 536, 538, 603, 607, 609, 611, 612, 630, 637, 645, 700, 705, 712, 713, 723, 753, 816, 905, 907, 923, 963, 968**

JOEY—(1 hr. 36 min., '85) A promising young rock 'n' roll singer is at odds with his father, a singer himself in the fifties. With Neill Barry, Elisa Heinsohn, James Quinn, and Frank Lanziano. Written and directed by Joseph Ellison. PG. **6**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **11, 30, 53**

LADY JANE—(2 hr. 22 min., '86) A historical drama about Lady Jane Grey, the sixteen year old who became queen of England for nine days in 1553. With Helena Bonham Carter, Cary Elwes, John Wood, Michael Hordern, Jane Lapotaire, Sara Kestelman, and Warren Saire. Screenplay by David Edgar; story by Chris Bryant. Dir. Trevor Nunn. PG. **62**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **22, 49, 55, 104, 106, 113, 114, 200, 201, 204, 206, 217, 300, 309, 310, 315, 316, 319, 327, 401, 500, 505, 513, 518, 521, 524, 526, 528, 539, 541, 600, 607, 609, 612, 620, 624, 629, 640, 641, 644, 701, 702, 703, 707, 710, 713, 716, 756, 762, 801, 817, 818, 820, 900, 903, 905, 910, 916, 922, 932, 939, 956, 958, 963, 974**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 32, 64, 85, 103, 203, 213, 304, 310, 314, 316, 328, 513, 516, 526, 532, 534, 539, 602, 607, 609, 613, 615, 620, 624, 633, 637, 642, 645, 700, 707, 712, 713, 715, 720, 723, 761, 800, 804, 805, 807, 819, 905, 915, 917, 918, 931, 952, 958, 963, 973**

POWER—(1 hr. 51 min., '86) In this behind-the-scenes look at the political process, Richard Gere and Gene Hackman play two rival media consultants who represent opposing candidates. With Julie Christie, Kate Capshaw, Denzel Washington, E. G. Marshall, and Beatrice Straight. Written by David Himmelstein. Dir. Sidney Lumet. R. **5, 33, 50, 66, 85, 103, 110, 112, 114, 214, 219, 304, 306, 309, 313, 316, 320, 322, 328, 404, 508, 510, 513, 514, 516, 524, 532, 538, 601, 607, 610, 612, 613, 624, 626, 629, 707, 710, 714, 721, 722, 755, 760, 801, 810, 817, 901, 905, 921, 923, 933, 952, 964, 968, 972, 974**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **57**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. See it if you're up for a neo–Cold War cartoon. (Dec. 9, 1985) PG. **35, 101, 105, 107, 109, 114, 211, 215, 216, 220, 322, 324, 326, 402, 539, 607, 609, 623, 628, 639, 643, 705, 754, 813, 918, 920, 931, 934, 963**

RUNAWAY TRAIN—(1 hr. 51 min., '85) Two convicts—Jon Voight as a sub-Nietzchean hood with a mustache drooping into his mouth and Eric Roberts as . . . Eric Roberts—escape from a maximum-security prison in Alaska and wind up on a speeding train whose engineer has dropped dead of a heart attack. It is intended, one fears, as an existential train to nowhere, taking the men through that cruel joke known as life. In this pretentious action film, the Soviet director Andrei Konchalovsky produces some beautiful imagery in the course of dramatizing a preposterous plot. Most of the acting is of the unwatchable, gloating-into-the-camera variety, but the black train speeding through thick snow drifts is an undeniably stirring sight. The howling cold winds, the biting, wet discomfort, the virtually black-and-white color scheme of the Far North—all of this is powerfully sustained as thriller atmosphere. See it if you're in the mood for brutal excitement. With John P. Ryan. (Jan. 20, 1986) R. **5, 47, 762, 971**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO . . . SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **11**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited

American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **33, 101, 216, 321, 503, 515, 520, 527, 622, 623, 627, 628, 631, 639, 643, 704, 813, 907, 919, 930, 959, 967, 970**

STRIPPER—(1 hr. 30 min., '86) A documentary exploring the on- and offstage lives of female strippers, focusing on the First Annual Strippers' Convention of 1983, a competitive event in Las Vegas that drew 300 women. Dir. Jerome Gary. R. **51**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) **11, 81**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57, 209, 217, 311, 317, 519, 542, 703, 757, 808, 937, 962**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) Arriving at autumn-leaves Oscars time, this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is a steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. Dir. Bud Yorkin. (Nov. 4, 1985) R. **33, 60, 81, 114, 201, 209, 302, 304, 312, 401, 510, 524, 536, 537, 539, 607, 609, 612, 705, 706, 756, 802, 815, 819, 921, 960**

UFORIA—(1 hr. 40 min., '83) A comedy about a young woman with ESP who claims to have picked up messages of spiritual salvation through her television set. With Cindy Williams, Harry Dean Stanton, and Fred Ward. Written and directed by John Binder. PG. **4**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his round-faced, six-year-old son. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11, 81**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **20, 34, 54, 84, 88, 208, 500, 506, 535, 601, 611, 643, 702, 709, 719, 808, 912, 954, 963, 971**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Shot in England, this Steven Spielberg production (Barry Levinson directed, impersonally) is handsome in a standard, big-studio, Culver-City-on-Thames style. At a beautiful, mahogany-and-leather London school, the young Sherlock (Nicholas Rowe) and Watson (Alan Cox) meet for the first time. The two English actors are perfect. Rowe's Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's an appealingly gallant young man. Cox's Watson exudes caution: When Holmes does something brazen, Cox's bottom lip squares off into a wall of disapproval. The two boys' companionship is quite engaging, but screenwriter Chris Columbus involves them in a mystery more Spielbergian than Sherlockian. There are hallucinogenic visions (some quite amusing), chase scenes, flying scenes, and an underground temple sequence contemptibly similar to the one in *Indiana Jones and the Temple of Doom*. By the end of the movie, one is disgusted. *Young Sherlock* has flair, but it's hollow and imitative. With Anthony Higgins. (Dec. 16, 1985) PG-13. **1, 36, 67, 216, 311, 321, 515, 520, 527, 709, 719, 959, 970, 971**

YOUNGBLOOD—(1 hr. 50 min., '86) Rob Lowe stars as a talented young skater who leaves home for a career in ice hockey, a violent, demanding sport. With Cynthia Gibb, Ed Lauter, and Patrick Swayze. Screenplay by Peter Markle; story by Markle and John Whitman. Dir. Markle. R. **25, 31, 67, 85, 88, 109, 110, 114, 201, 203, 206, 208, 211, 214, 301, 305, 306, 307, 318, 327, 507, 513, 516, 524, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 618, 624, 632, 641, 642, 644, 711, 716, 717, 722, 725, 755, 759, 802, 806, 811, 902, 904, 917, 919, 920, 940, 953, 955, 964, 965**

REVIVALS

ANNIE HALL—(1 hr. 33 min., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. **86**

CASABLANCA—(1 hr. 42 min., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? **9, 87**

CHRISTMAS IN JULY—(1 hr. 7 min., '40) A light, funny, fast, and well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn, and Ernest Truex. **87**

CLOSE ENCOUNTERS OF THE THIRD KIND—(Special edition: 2 hr. 12 min., '80) Steven Spielberg's "special edition" of his 1977 classic shows us the cathedral-like interior of the mother ship at the end of the movie. There are other additions and cuts that further emphasize Richard Dreyfuss's transformation from ordinary husband and father into zealous follower of aliens from outer space. The piety is a bit sticky, but most of the movie is still buoyant and fresh, and it's still the wittiest celebration of technology ever put on film. **83**

DAY FOR NIGHT—(1 hr. 56 min., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of *Meet Pamela*, a conventional, commercial movie romance, makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset. **83**

THE DRAUGHTSMAN'S CONTRACT—(1 hr. 48 min., '83) In the summer of 1694, while the master of a Wiltshire manor is away, his wife (Janet Suzman) hires a handsome young artist (Anthony Higgins) to do a series of drawings of the estate. The draftsman's price: the right to make love to her as often as he likes. This cold-blooded, outrageous bargain, acted out in a precise and formal manner, sets the tone for Peter Greenaway's stylish film. Before it's over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. **87**

THE GODFATHER—(2 hr. 55 min., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan, and Diane Keaton. **2**

KAGEMUSHA—(2 hr. 39 min., '80) In Japanese, Eng. subtitles. A great Akira Kurosawa film. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Every movement and gesture is vibrant and heroically decisive, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **812**

M—(1 hr. 30 min., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **8**

THE MALTESE FALCON (1941)—(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. **9**

RED RIVER—(2 hr. 5 min., '48) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. **86**

THE TREASURE OF THE SIERRA MADRE—(2 hr. 6 min., '48) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. With Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit. **87**

WILLIE & PHIL—(1 hr. 55 min., '80) An unsuccessful American remake of Truffaut's radiant *Jules and Jim*. The pleasure-loving literary bohemians of the original are updated into Americans "searching" for something to believe in through the sixties and beyond. They're all washouts: Michael Ontkean, Ray Sharkey, and Margot Kidder as the woman they both love (the Jeanne Moreau role). Written and directed by Paul Mazursky. **83**

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BROADWAY

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones are the stars of Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry. The director is Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. 5 min. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Kim Hauser, Lisa Waltz, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; all seats $30, except Sat. night which is $33. **Circle in the Square Theater,** 1633 Broadway (239-6200). 2 hr. 25 min. All major credit cards.

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kills his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $37.50; Wed. and Sat. at 2 p.m., $25 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 and $36, Sat. at 2 p.m., Sun. at 3, $27.50 and $32.50, Wed. at 2 p.m., $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JEROME KERN GOES TO HOLLYWOOD—Musical revue which takes its inspiration from Kern's songwriting career after he moved from Broadway in the '30s; devised and directed by David Kernan; book by Dick Vosburgh. Featured [illegible] cast are Elaine Delmar, Elisabeth Welch, [illegible] Robertson, and Scott Holmes. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50–$32.50; Wed. at 2, $22.50–$27.50; Fri. and Sat. at 8 p.m., $30–$35. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. All major credit cards.

CLOSED

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven backup singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$39.50; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

LILLIAN—Zoe Caldwell in a one-woman show by William Luce, based on Lillian Hellman's three books, *Scoundrel Time, An Unfinished Woman,* and *Pentimento,* directed by Robert Whitehead. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., $17.50 to $27.50, Sat at 2 p.m., Sun. at 3 p.m., $22.50 to $32.50; thru 2/23. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 2 hr. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks. Featured in the cast are Debra Mooney, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8, Wed. at 2 & 8, Thurs. at 8, Fri. at 7 & 10 p.m., $17.50–$37.50; Sat. at 2, $17.50–$35; Sat. at 8, $20–$37.50. **Plymouth Theatre,** 236 W. 45th St. (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker.

Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50 to $45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed the success of this Broadway presentation. Tues.–Thurs. at 8, $27.50–$37.50; Sun. at 3 & 7:30, $27.50–$37.50; Fri. and Sat. at 8 p.m., $30–$40; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 15 min. All major credit cards.

UPTOWN . . . IT'S HOT!—A musical celebrating 50 years of black music, starring Maurice Hines, who also serves as director and choreographer. There's a cast of 26 performers, including Marion Ramsey, Jeffrey V. Thompson, Lawrence Hamilton, Tommi Johnson, and Alisa Gyse, assisted by a twenty-piece orchestra. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $40; Fri. and Sat. at 8 p.m., $30 to $45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). 2 hr. All major credit cards.

OFF BROADWAY

BLUE ALLEY JAZZ—Twenty-year-old playwright Damiel Gray's story of the netherworld of an Eighth Avenue rooming house whose occupants include would-be entertainers; directed by Dale D. Parry. Featured in the cast are the author, Angele Nicholas, Robert Shumay, Nicole Kollin, and John Devlin. Drummer Martin Whitmeier conducts an onstage combo. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m.; Sun. at 3 p.m.; $10; 2/5 thru 3/1. **Perry Street Theatre,** 31 Perry Street (279-4200).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit and Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10–$14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; $22–$26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the work that spoofed the early Hollywood musicals, about a girl who takes a bus to Broadway full of hopes for fame and stardom; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed.–Sat. at 2 p.m., Sun. at 3 p.m.; $26–$34. **Lamb's Theatre,** 130 West 44th Street (997-1780).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $15. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GERTRUDE STEIN AND A COMPANION—Jan Miner and Marian Seldes star in the title roles of this play by Win Wells, directed by Ira Cirker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun at 3 and 7:30 p.m.; $17.50 to $19.50; after 2/8, $19.50 to $24.50. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). **IRLS**

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18–$29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, and Shearman, and directed by House. Wed. and Thurs. at 8 p.m., $16 to $22.50; Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20 to $25. **Village Gate Theatre,** 160 Bleecker Street (475-5120).

HALALA—Thulie Dumakude stars in a South African musical directed and written by Welcome Msomi. A company of eight explores the energy and strength it takes to combat apartheid. Wed thru Sat. at 8 p.m., Sun. at 3 and 7 p.m. $15 to $17.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Dan Hutchinson, Kim Waltman, Marie Wallace, Ron August, Michael Farris-Manetta, Victor D'Altorio, and Curt Rayvis. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $18–$22. **South Street,** 424 West 42nd Street (279-4200).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m., $25 to $35. **Promenade Theatre,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 & 8 p.m.; Sun. at 2 & 5; $20–$25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

MRS. WARREN'S PROFESSION—Uta Hagen stars in George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of European brothels; directed by John Madden. With Harris Yulin, William Converse-Roberts, George Morfogen, Gordon Sterne. $18 to $27; thru 2/9. **Haft Theatre,** 227 West 27th Street (420-1883).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. The cast features Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

ROOM SERVICE—A revival of the '30s comedy by John Murray and Allen Boretz, starring Mark Hamill as a penniless theatrical producer trying to get a show produced and prevent his cast from being evicted from the hotel they're occupying; directed by Alan Arkin. Featuring Keith Reddin, Eugene Troobnick, Andrew Bloch, Barbara Dana, Ann McDonough, Lonny Price, Pierre Epstein, Tim Jerome, Kurt Knudson, and MacIntyre Dixon. Tues.–Sat. at 8, Wed., Sat. & Sun. at 2 p.m.; $18 to $27; thru 3/16. **Roundabout Theatre,** 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's satirical comedy, set in the early days of the Kennedy presidency, with John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Dennis Boutsikaris; directed by Les Waters. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20–$25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150) **IRLS**

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken. Wed. & Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $16–$18. **St. Stephen's Church Theatre,** 122 West 69th Street (944-9300).

THE SECOND MAN—Revival of the S. N. Behrman comedy about a luxury-loving novelist involved with two women, one right, the other far more physically attractive, and younger. Featured in the cast are Daniel Gerroll, Valerie Von Volz, Jane Fleiss, and Ivar Brogger; directed by Tom Gruenewald. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $15; from 2/5. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20–$22.50. In repertory with *Times Square Angel,* which has been extended (because it's charming and funny and word of mouth has made it popular). A Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. Call theater for specific dates for this one. **Provincetown Theater,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU DOING IN A STATE LIKE THIS?—Revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, spoofing politics and social concerns in America. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50; thru 2/9. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES—Musical revue by a collaboration of over 30 writers dealing with the challenge divorce presents to children and their parents. Sat. at 1 p.m., Sun. at 12:30 p.m.; $9 to $12; 2/15 to 3/2. **Promenade Theatre,** Broadway at 76th Street (595-7500).

THEATER COMPANIES

AMAS REPERTORY THEATRE—An updated version of *La Belle Helene,* the Offenbach operetta, with book and direction by John Fearnley. Set in ancient Greece, the musical takes a light-hearted look at "the face that launched a thousand ships." Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; 2/13 thru 3/9. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

AMERICAN JEWISH THEATRE—Israel Horovitz's *Today I Am a Fountain Pen,* Part I of a trilogy, based on material from Morley Torgov's book, *A Good Place To Come From,* telling of a family in Canada in the early years of W. W. II; directed by Stephen Zuckerman, starring Marcia Jean Kurtz, Sam Schacht, and Josh Blake.

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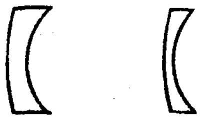

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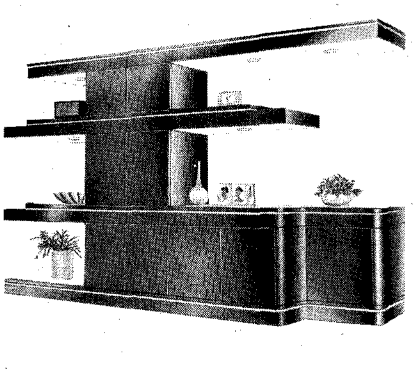

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DESIGNER/SPACE PLANNER/MANUFACTURER

Tues., Wed., Thurs., Sat. at 8 p.m., and Sun. at 2 and 7 p.m.; $18.50; thru 2/9. **92nd Street Y Theatre,** 1395 Lexington Avenue (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archaeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Albert Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land,* about an Amish colony in Canada facing internal upheavals during World War I. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 to $25; thru 4/20. **The Triplex Theatre** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE— A revival of Somerset Maugham's *The Constant Wife;* Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 2/13 thru 3/2. **Equity Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Throw Down,* a musical tribute to world-champion boxers, written and directed by Marvin Felix Camillo. Thru 2/8 (call for particulars); $7.50. **The Family Space Theatre,** Cuando Building, 9 Second Avenue (477-2522).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: From Left Field, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

INTAR HISPANIC AMERICAN ARTS CENTER—Mario Vargas Llosa's *La Chunga,* in English, directed by Max Ferra, is set in northern Peru and takes place inside a run-down bar on the outskirts of a town. Featured in the film are Sheila Dabney (in the title role), Maritza Rivera, Shawn Elliot, Raul Aranas, Pepe Douglas, and Ralph Marrero. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12; from 2/5. **INTAR Theatre,** 420 West 42nd Street (279-4200).

IRISH ARTS CENTER—Frank and Malachy McCourt's *A Couple of Blaguards,* starring the authors, and Susie Burke's *Cauldron,* directed by Isaiah Sheffer; in repertory; Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $15; thru 3/2. **Irish Arts Theatre,** 553 West 51st Street (757-3318).

IRONDALE ENSEMBLE—Bertolt Brecht's *Galileo* and Alfred Jarry's *Ubu Roi,* in alternating repertory; directed by Jim Niesen and Annie B. Parson. 2/21 throuh 3/9; $8 to $10; Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. Call theatre for specifics. **Secret Theater,** 43 West 13th Street (666-7856).

LA MAMA, E.T.C.—John Jesurun's theatre/performance piece, *Deep Sleep.* Wed. thru Sun. at 7:30 p.m.; $10 to $15. From 2/6, Leon SHapiro's *The Yellow House,* based on the life, themes and images of Vincent Van Gogh. Featured in the cast are Judson Camp, Lena Nicholas, Christobal Carambo, Laura Austin, and Olek Krupa. Wed. thru Sun. at 9 p.m.; $8. **La Mama, E.T.C.,** 74A East 4th Street (475-7710).

LINCOLN CENTER THEATER COMPANY—On 2/28, a revival of John Guare's *The House of Blue Leaves* begins, directed by Jerry Zaks. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25. **Mitzi Newhouse Theatre,** 150 West 65th Street (239-6200). **IRLS**

MIRROR REPERTORY THEATRE—On 2/11, W. Somerset Maugham's comedy of manners *The Circle* begins, directed by Stephen Porter, and starring Geraldine Page. Featured in the cast are W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, Francois de la Giroday, and Ann Hillary. **Saint Peter's Church Theatre,** 619 Lexington Avenue (223-6440).

MANHATTAN THEATRE CLUB—Joe Orton's *Loot,* starring Kevin Bacon, Zeljko Ivanek, Charles Keating, Joseph Maher, and Zoe Wanamaker; directed by John Tillinger. The late Orton herein turned conventional proprieties upside-down, taking potshots at sex, money, death, and marriage. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $21–$26; thru 3/9. **Space at City Center,** 131 West 55th Street (246-8989).

MUSIC-THEATRE GROUP—*Africanis Instructus,* by Stanley Silverman and Richard Foreman, is set during the turn of the century and tells of European adventurers exploring the continent of Africa. Featured in the cast are David Sabin, Alan Scarfe, Keith David, Tommy Hollis, Eve Bennett-Gordon, Kate Dezina, Susan Browning, Clark Brown, Peter Davis, and Gerald Gilmore. Wed. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., $12 to $20; thru 2/15. Lenox Arts Center, **St. Clements Theatre,** 423 West 46th Street (265-4375).

NEGRO ENSEMBLE COMPANY—Steve Carter's *House of Shadows* is set in contemporary Chicago against a background of juvenile delinquency and adult lunacy, complicated by an undercurrent of racism; directed by Clinton Turner Davis. Featured in the cast are Frances Foster, Teddy Abner, Victor Steinbach, Daniel Barton, Raymond Rosario, and Joan Grant. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

PEARL THEATRE COMPANY—Revival of Clyde Fitch's *Her Great Match,* a turn of the century view of European royalty, ambitious capitalism, and American pluck; directed by Richard Warner. 2/6 thru 3/1; $8. Call theatre for details. **Pearl Theatre,** 125 West 22nd Street (246-6538).

PUERTO RICAN TRAVELING THEATRE—Miriam Colon's company presents Federico Fraguada's *Bodega,* a slice-of-life play about Puerto Ricans struggling to survive in the South Bronx with their family concerns, financial problems, and physical and emotional dangers; directed by Alba Oms. Featured in the cast are Puli Toro, Millie Vega, and Jaime Tirelli. Wed. thru Fri. at 8 p.m. in English; Sat. and Sun. at 2:30 and 8 p.m. in Spanish; $10; thru 2/23. **Puerto Rican Theatre,** 304 West 47th Street (354-1292).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. *La Fiaca,* an Argentinian comedy by Ricardo Talesnik. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—*Murder One,* a new murder mystery written and directed by Phyllis Craig, which takes place at Strangeways Prison for the Criminally Insane Female in Manchester, England. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 2/7 thru 3/2. **Royal Court Repertory Theatre,** 301 West 55th Street (997-9582).

STONEWALL REPERTORY—Margery Kreitman's comedy, *Please Wait for the Beep,* directed by Billy Cunningham. Featured in the cast are Susan Barry, Anne C. Carroll, Kathleen Pirkl, Carol Strauss, and Neon Weiss. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10; 2/14 thru 3/30. **Westbury Theatre Center,** 151 Bank Street (675-1014).

THOMAS DAVIS IRISH PLAYERS—A revival of Sean O'Casey's *The Plough and the Stars* which uses the 1916 Easter Week Rebellion in Dublin as a backdrop; directed by Jim Barry. Wed. thru Sat. at 8 p.m. Sun. at 3 p.m.; $8 to $10; 2/5 thru 23. **Sanford Meisner Theatre,** 164 Eleventh Avenue (543-7816).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND WHEN THE BOUGH BREAKS—Playwright Jamie Leo and composer David McGuire join forces to explore the conflict between resource management and consumerism; directed by the author. Thurs. thru Sun. at 8 p.m., Fri. at 8 and 9:45 p.m.; $4; thru 2/16. **Theater for the New City,** 162 Second Avenue (254-1109).

BEEF—David Pownall's drama explores the heritage of violence in Ireland by introducing the Heroes of Tain into a current setting of a slaughter house during Pope John's visit; directed by Byam Stevens. Tues. thru Sat. at 8 p.m.; $8; thru 2/15. **The Writers Theatre,** 133 Second Avenue (777-8927).

THE BONE RING—Donald Hall's verse play, based on his autobiographical essays in which he tells anecdotes about his ancestors and Eagle Pond Farm, his childhood home; directed by Kent Paul. Sat. thru Tues. at 8, Sun. at 3 & 7; $10–$12; thru 2/23. **Theater of the Open Eye,** 270 West 89th Street (769-4142).

THE CAMEL HAS HIS NOSE UNDER THE TENT—Andre Ernotte and Elliot Tiber are the authors-directors of a play set in an urban society in which a mania for microchips has turned celibacy into an alternate lifestyle. Featured in the cast are Burt Edwards, Katie C. Sparer, Drinda La Lumia, and Richard Merrell. Thurs. and Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 2/9. **Riverwest Theatre,** 155 Bank Street (243-0259).

THE CENCI—Percy Blysshe Shelley's story of Beatrice Cenci; directed by Daniel P. Quinn. Thurs. thru Sat. at 8 p.m.; $7; thru 2/8. **Newfoundland Theatre,** 6 West 18th Street (279-4200).

CROWN CORK CAFETERIA—William Wise's play about the day-in, day-out activities of sixteen workers in a not-too-safe Chicago bottle-cap factory during the turbulent '60s; directed by Robert Owens Scott. Featured in the cast are Bob Arcaro, Ron Stetson, Rich Ferguson, Bill Mitchell, Wendy Weill, Greg Giordano, Earl Hagan Jr. Tues.–Sat. at 8, Sun. at 3; $8; thru 2/22. **Actors Outlet Theatre Center,** 120 West 28th Street (924-0077).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/13. **Westside Repertory Theatre,** 252 West 81st Street (595-5765).

EMMA—Geraldine Librandi stars in the Metropolitan Theatre Alliance's production of a play by Howard Zinn about the early years of Emma Goldman's life; directed by Maxine Klein. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $6; from 2/5. **Tomi Theatre,** 23 West 73rd Street (279-4200).

EXTRAORDINARY LIES—Mark deGasperi's psychological mystery about a man's search for the truth behind his brother's death; directed by Michael Schwartz. Featured in the cast are Lura Albee, Michael Halata, Karin Huntzinger, W. J. Paterson, Marc Romeo, and Theresa Rossomando. Wed. thru Fri. at 8 p.m., Sat. at 2 & 8, Sun. at 3; $8; thru 2/16. **Actors Creative Theatre,** 311 West 43rd Street (397-5880).

FRESH HORSES—Larry Ketron's play about a dreamy kid and the bad girl who's driving him wild; directed by Dann Florek. Featured in the cast are Craig Sheffer, Suzy Amis, Havilland Morris, Mark Benninghofen, Alice Haining. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; 2/4 thru 3/2. **WPA Theatre,** 519 West 23rd Street (206-0523).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's comedy of menace, a gothic cooking show detailing facts about the life of Typhoid Mary; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; from 2/6. **Theater for the New City,** 162 Second Avenue (254-1109).

HELEN—Serit Gervai stars in a revival of Euripides' version of the Trojan War shows Hera as the manipulative one; directed by Arthur Pellman. Thurs. thru Sun. at 8 p.m.; thru 2/23; $8. **American Theatre for Actors,** 314 West 54th Street (427-6685).

HELP WANTED—Franz Xaver Kroetz's play is a series of monologues and couples' dialogues exploring the boundaries of hand-to-mouth subsistence. Tues. thru Sun. at 10:30 p.m.; $4; 2/11 thru 2/22. **Theater for the New City,** 162 Second Avenue (473-0559).

THE HOLLOW—Romance and murder at a country house in the classic Agatha Christie manner. Thur.–Sat. at 8 p.m.; Sat. & Sun. at 3; $12; thru 2/8. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

EMOTIONAL RESCUE—Joseph Benjamin's play reveals the behind-the-scenes drama of a gay switchboard, a vital source of information for New York's gay community, by exploring the lives of its volunteers. Fri. and Sat. at 10 p.m., Sun. at 8 p.m. $10; thru 3/2. **Westbeth Center,** 151 Bank Street (675-1014).

LOSERS—Tony Brazina and Rich Samuelson star in a play about two middle-aged men, one blind, the other alcoholic, who accept the mutual dependency of their relationship; written and directed by John Thomas Cooper. Fri. and Sat. at 8 p.m.; $5; 2/7 through 15. **Atlantic Gallery,** 164 Mercer Street (858-1408).

MADHOUSE—A farce about a family man by Raymond Banacki; directed by Worth Howe. Sat. and Mon. at 8 p.m.; Sun. at 3; $6; thru 2/15. **Main Street Theatre,** 548 Main Street, Roosevelt Island (371-6140).

MURDER ON THE NILE—Agatha Christie's tale of death and skullduggery in Egypt, with Hercule Poirot at the ready. There's a whole boatload of suspects aboard a river steamer when the murder occurs; directed by John Teta. Thurs.–Sat. at 8, Sun. at 3; $8; thru 2/9. **Alvina Krause,** 306 West 38th Street (564-3293).

NECKTIES—F. J. Hartland's comic trilogy of love-knots, with Risa Brainin, Jon Wool, and Paul Zappala; directed by Peter M. Gordon. Sun. at 3 p.m., Wed. thru Sat. at 8 p.m.; $8; thru 2/9. **Quaigh Theater,** 108 West 43rd Street (221-9088).

NOTORIOUS HARIK WILL KILL THE POPE—Ronald Tavel's play, with music and dance, explores the universal revival of fundamentalism and a terrorist's search for identity. Featured in the cast are Mark Diekmann, Lana Forrester, Crystal Field, George McGrath, and Richard Briggs. Thurs. thru Sun. at 8 p.m.; $4; thru 2/9. **Theatre for the New City,** 162 Second Avenue (254-1109).

PONZIE ALBINO, PLEASE COME HOME—Guvanina's play about a good Catholic, Italian-American boy who often believes he's Elvis Presley; directed by Vincent Gugleotti Jr. Featured in the cast are Lucille Saint-Peter, Matt Russo, Richard Mullally, Frank Scasso (Ponzie), Celeste Anson, Dayton Callie, and Dan Grimaldi. 2/7, 8, 12, 13, 14, 15 at 8 p.m.; 2/9 at 6; $8. **The Forum,** 358 W. 44th Street (245-5792).

THE SEAGULL—Revival of Anton Chekhov's story of a playwright and his love for an actress. Featured in the cast are Jacqueline Brookes, Tony Spiriiakis, and Jacqueline Jacobus; directed by Richard Lollo. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., thru 2/16; $6. **Secret Theatre,** 43 West 13th Street (582-3905).

TABLE MANNERS—A revival of Alan Ayckbourn's comedy in which he mixes three couples and stirs them briskly; directed by Steven Keim. Featured in the cast are Gary Ramsey, Mary Aufman, Ann Pasquale, Loren Bass, John Murray, and Nancy Eubanks. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 2/6 thru 2/23. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

TARTUFFE—Molière's witty comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhtsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $12 to $15. **Theater in Action,** 46 Walker Street (279-4200).

THORNEY TALES—Three stories by Nathaniel Hawthorne: *Young Goodman Brown,* story of a Puritan's night-long psychological voyage; *Feathertop,* tale of a witch's scarecrow brought to life; *Mrs. Bullfrog,* about a bride revealed to be of grisly aspect. 2/12 thru 15 and 19 thru 22, at 8 p.m.; $6. **Odyssey Theater,** 2 Bond Street (673-5665).

TITLE: NIETZSCHE—Larry Myers's play details the struggle of wills between the great German philosopher and his sister, and traces the rise of Nazism in Germany (his sister was a supporter of Hitler); directed by the author. Featured in the cast are Kay Towne, Kevin Gardner, Peter Reznikoff, Brooke Myers, Sue Scarlett, Tim deZarn, Annie Labois, Irma St. Paule, James Robinson, Dru-Ann Chuchran, and Dess Philpot. Thurs. thru Sun. at 8 p.m. $4; from 2/20. **Theater for the New City,** 162 Second Avenue (254-1109).

THE TOY FACTORY—James Himelsbach's play based on a true story of an ex-toy factory employee returning to find a closed up shop and a black security guard. Featured are Douglas Popper, Kim Sullivan, and John A. Bakos, directed by Dick Gaffield. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. $8; thru 2/22. **American Folk Theatre,** 241 West 55th Street (757-0220).

WILLIAMS AND WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advancing of the black musical from an old minstrel show to Broadway up to their appearance in the Ziegfeld Follies; directed by Shauneille Perry. $8; from 2/5. Call theatre for details. **New Federal Theatre,** 466 Grand Street (598-0400).

ZEPHYR—Steven Schwab's play deals ith autoerotic asphyxia, an extremely dangerous sexual practice; directed by Judith Joseph. Thru 2/23; $8; call theatre for specifics. **American Renaissance Theatre,** 112 Charlton Street (673-6341).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HORST ANTES—Figurative drawings, paintings, and sculpture, thru 2/22. Lefebre, 47 E. 77th (744-3384).

KATE AUGENBLICK—Abstract paintings with multiple layers of paint, lush colors, 2/6-3/8. Cecil, 16 E. 72nd (517-3605).

GARY BUKOVNIK—Recent watercolors, thru 2/22. Staempfli, 47 E. 77th (535-1919).

VIVIANO CODAZZI—Architectural landscapes by this Italian 17th-century painter, thru 3/4. Shepherd, 21 E. 84th (861-4050).

SHEPPARD CRAIGE—Paintings of landscapes surrounding Siena, thru 3/1. Perlow, 980 Madison (517-5858).

MICHAEL DAVID—Large-scale abstract paintings on shaped canvasses, 2/8-27. Knoedler, 19 E. 70th (794-0550).

FRIEDEL DZUBAS—Recent color-field paintings, thru 2/6. Knoedler, 19 E. 70th (794-0550).

GINA GILMOUR—Paintings of monumental swimmers in a series entitled, "The Rescue," thru 3/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GILLIAN JAGGER—"Comhla-Ri," a monumental sculpture stretching 30 feet across the gallery floor, thru 2/25. Sculpture Center, 167 E. 69th (879-9870).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

DAVID LEVINE—Drawings, including portraits of Norman Mailer, Tennessee Williams, Pope John Paul, Charlie Chaplin, John Michel Basquiat, others; thru 2/26. Forum, 1018 Madison (772-7666).

NANCY MITCHNICK—Landscape paintings, thru 2/8. Hirschl & Adler, 851 Madison (744-6700).

PALLE NIELSEN—Apocalyptic images in drawings, wood cuts, linoleum cuts and etchings, by a Danish artist, thru 2/7. ASF, 127 E. 73rd (879-9779).

ERWIN PISCATOR—Photographic panels, models of stage sets, and selected memorabilia, thru 2/22. Goethe House, 1014 Fifth (744-8310).

WARREN ROHRER—Abstract color-field paintings, 2/6-3/1. CDS, 13 E. 75th (772-9555).

HOWARD SMITH—Abstract paintings and drawings, thru 2/22. Simon Neuman, 42 E. 76th (744-8460).

PETER STEVENS—Painted steel sculpture, thru 2/8. Graham Modern, 1014 Madison (535-5767).

HELEN MIRANDA WILSON—Recent landscape paintings on board, thru 3/1. Hoffeld, 1020 Madison (734-5505).

TERRY WINTERS—A suite of new lithographs, thru 2/22. Castelli, 4 E. 77th (288-3202).

FRANCISCO ZUNIGA—Twenty years of sculpture and drawings, thru 3/1. Sindin, 1035 Madison (288-7902).

57th Street Area

JOSEF ALBERS—"Variant" and "Homage to the Square" paintings, plus studies on blotting paper, geometric drawings, and machine engravings on vinylite, thru 3/1. Janis, 110 W. 57th (586-0110).

IVAN ALBRIGHT—Etchings and lithographs, thru 2/8. Cole, 101 W. 57th (333-7760).

MILTON AVERY—Portraits, including oil paintings and drawings, of the artist's wife and daughter, George Gershwin, Mark Rothko, others; thru 2/27. Borgenicht, 724 Fifth (247-2111).

DEBORAH BUTTERFIELD—Cast bronze horses, approximately 30" x 40", each one an edition of five, thru 2/28. Heesy, 50 W. 57th (245-1420).

JOSEPH BEUYS—A conceptual piece composed of 15 blackboards and a bicycle, thru 2/8. Del Re, 41 W. 57th (688-1843).

RONALD BLADEN—Recent sculpture, thru 2/22. Washburn, 42 E. 57th (753-0546); 113 Greene (966-3151).

BERNARD CHAET—Paintings and watercolors from 1942–1985, of landscapes, still lifes, interiors, 2/8-3/8. Pearl, 38 E. 57th (838-6310).

MATTHEW DAUB—Recent watercolors and conte crayon drawings of cityscapes and street scenes, 2/5-3/1. French, 41 W. 57th (308-6440).

JOSEPH DI GIORGIO—A room-sized painting of the Grand Canyon composed of twenty-four panels, plus smaller paintings and works on paper, thru 2/15. Siegel, 24 W. 57th (586-0605).

JIM DINE—New sculpture, paintings, drawings, and prints, thru 2/15. Pace, 32 E. 57th (421-3292).

LOIS DODD/ANNE ARNOLD—Recent landscape paintings/Drawings of animals in landscapes. Thru 2/26. Fischbach, 24 W. 57th (759-2345).

BRUCE DORFMAN—Abstract paintings, thru 2/11. Arras, 24 W. 57th, and 725 Fifth (265-2222).

MARCEL DUCHAMP/RAYMOND DUCHAMP-VILLON/JACQUES VILLON—Early works by all three, including paintings, drawings, and sculpture, thru 3/8. Herstand, 24 W. 57th (664-1379).

SHEILA ELIAS—Gestural abstract paintings with color xerox, plastics, metallic paints, and folded canvas in them, thru 3/1. Rosenberg, 20 W. 57th (757-2700).

EUGENIE GERSHOY—Papier-mache, bronze, and terracotta sculpture, thru 2/26. Deutsch, 20 W. 57th (765-4722).

DEWITT HARDY—Recent watercolors of landscapes and figures, thru 2/26. Schoelkopf, 50 W. 57th (765-3540).

HANS HOFMANN—Crayon-and-ink drawings of Provincetown, from 1941–42, thru 2/8. Emmerich, 41 E. 57th (752-0124).

ROBERTO JUAREZ—New paintings, thru 2/22. Miller, 724 Fifth (980-5454).

KATHE KOLLWITZ/PAULA MODERSOHN-BECKER—Oil paintings, watercolors, drawings and prints by both. Thru 3/15. St. Etienne, 24 W. 57th (245-6734).

MICHAEL LOEW—Abstract paintings and watercolors from 1949–1985, in a memorial exhibit, thru 2/5. Pearl, 38 E. 57th (838-6310).

ROBERT MOSKOWITZ—Recent paintings and drawings, 2/5-3/1. BlumHelman, 20 W. 57th (245-2888).

ELYSSA RUNDLE—Paintings from 1983–1985, thru 2/5. Armstrong, 50 W. 57th (582-8581).

MIES VAN DER ROHE—Designs for country houses and villas, and a selection of furniture studies, 2/5-3/1. Protetch, 37 W. 57th (838-7436).

East Village

NINA CONOLLY—Paintings that mix images from the past and the present, thru 2/9. Art City, 439 E. 9th (420-0867).

STEFAN EINS—Works that explore evolutionary phenomena, thru 2/9. NOW, 430 E. 9th (674-3211).

NANCY GLOVER—Narrative paintings and drawings that incorporate the artist's personal symbols into landscape forms, 2/6-3/2. Pictogram, 443 E. 9th (865-5476).

PETER HOPKINS—Cibachrome photographs and dot paintings, thru 2/11. Vox Populi, 511 E. 6th (477-2279).

LEON JOHNSON—Recent paintings by a young South African artist, thru 3/2. Area X, 200 E. 10th (477-1177).

MARK MC CLOUD—Recent clay sculptures, 2/6-3/2. Sharpe, 175 Ave. B (777-4622).

PETER NAGY—Recent works, thru 2/23. International With Monument, 111 E. 7th (420-0517).

ANTONIO SANT'ELIA—A retrospective of drawings by this Italian Futurist, thru 2/28. Cooper Union, Third Ave. at 7th St. (254-6300).

KEVIN THOMPSON—Mixed media works incorporating materials such as shag rug, makeup cases, 2/5-3/9. Parker/Smalley, 322 E. 11th (228-7023).

SoHo and TriBeCa

IDA APPLEBROOG—Paintings about situations from which there is no escape, thru 2/15. Feldman, 31 Mercer (226-3232).

ROSS BLECKNER—Recent paintings that explore the artist's interest in the phenomena of light, thru 2/22. Boone, 417 W. Broadway (431-1818).

PETER BOMMELS—Paintings on glass, a sculpture, and an installation, thru 2/11. Sonnabend, 420 W. Broadway (966-6160).

KIM CROWLEY—Carvings and constructions with a furniture motif, thru 2/14. Phoenix, 568 Broadway (226-8711).

JANE DICKSON/DICK MILLER—Paintings that depict scenes from Times Square/Polychrome sculpture made from architectural stone embedded with marble chips or glass. 2/8-3/5. Alexander, 59 Wooster (925-4338).

ASTRID FITZGERALD—Recent paintings and pastels, thru 2/6. Pietrasanta, 81 Franklin (219-3128).

JAMES FORD—Stone and metal sculptures with forms derived from domestic furniture, thru 2/15. Stoler, 13 White (966-5090).

DANIEL FOURNEAU—Figurative paintings and drawings with eccentric details and color, thru 2/5. Piney, 80 Varick (226-1864).

FUTURA 2000—Recent paintings, 2/5-3/1. Semaphore, 462 W. Broadway (228-7990).

JEFF GOMPERTZ—Recent paintings, thru 2/26. Blum Helman Warehouse, 80 Greene (245-2888).

MICHAEL GRAVES—"Figure in Architecture"—drawings, photographs, and models of the Portland Building and the Cincinnati Symphony Summer Pavilion, thru 2/10. Nichols, 83 Grand (226-1243).

DENISE GREEN—Paintings and drawings, 1975–1985, thru 2/12. Viafora, 568 Broadway (925-4422).

LAURA GRISI—Large-scale collages, 2/8-3/1. Castelli, 142 Greene (431-6279).

HARMONY HAMMOND—Paintings with anthropomorhic shapes, 2/5-3/4. Steinbaum, 132 Greene (431-4224).

JAMES HARMON—Neon and blown glass vessels, thru 2/15. Glass Workshop, 142 Mulberry (966-1808).

RAY HOLLAND—Painted steel pieces, thru 2/8. Condeso/Lawler, 76 Greene (219-1283).

REUBEN KADISH—A survey of sculpture and works on paper, from 1935–1985, thru 2/22. Artists' Choice Museum, 394 W. Broadway (219-8031).

BARBARA KRUGER— Black-and-white and color photographs with text, 2/8-3/2. Nosei, 100 Prince (431-9253).

BIBI LENCEK—Large-scale cut-outs, thru 2/16. Noho, 168 Mercer (219-2210).

MATTA—Surrealist works from the '50s and '60s, thru 2/22. Totah-Stelling, 152 Wooster (475-8330).

ALLAN MC COLLUM—100 silverpoint photographs, in a series entitled, "Perpetual Photos," thru 2/8. Brown, 100 Greene (219-1060).

HELMUT MIDDENDORF—Recent paintings that are rooted in the "underground" scene of city night life, thru 2/6. Nosei, 100 Prince (431-9253).

IRVING NORMAN—Paintings about the human condition, from 1965–1985, thru 2/15. Alternative Museum, 17 White (966-4444).

MICHELE OWINGS—Recent paintings, thru 2/13. R. C. Erpf, 568 Broadway (925-6160).

JEAN-PIERRE RAYNAUD—Tile reliefs, paintings, and sculpture, from 1974–1985, thru 2/22. Carpenter + Hochman, 420 W. Broadway (219-0110).

EDWARD RUSCHA/NASSOS DAPHNIS—New paintings by both. 2/8–3/1. Castelli, 420 W. Broadway (431-5160).

RICHARD SABA—Recent abstract paintings, thru 3/12. Milliken, 98 Prince (966-7800).

SALVO—Paintings of landscapes and street scenes with geometric compositions, high-key colors, 2/8–3/1. Gladstone, 99 Greene (431-3334).

LEON POLK SMITH—Abstract paintings and drawings from the past five years, thru 3/1. DiLaurenti, 383 W. Broadway (925-5095).

SERGE SPITZER—"About Sculpture"—an installation and related drawings, thru 2/13. Brandt, 568 Broadway (431-1444).

JANA STERBAK/KRZYSZTOF WODICZKO—Steelwire sculptures of dresses, with incandescent filament wrapped around them/Photographs of architecture with images projected onto it. Thru 2/15. 49th Parallel, 420 W. Broadway (925-8349).

STEEL STILLMAN—Mixed-media photographs using collage, mirrors, and painting, thru 2/26. Gibson, 568 Broadway (925-1192).

TREVOR WINKFIELD—Paintings with a witty, graphic style that has its roots in heraldry and 19th-century English illustration, thru 3/1. Thorp, 103 Prince (431-6880).

TERRY WINTERS—Recent oil paintings with abstracted organic forms, 2/8–3/1. Sonnabend, 420 W. Broadway (966-6160).

JEAN ZALESKI—Recent paintings of trees, thru 2/28. Starkman, 465 W. Broadway (228-3047).

Other

MARVIN ISRAEL—A retrospective of paintings by this artist, who was, at one time, art director of Harper's Bazaar, thru 2/11. Parsons, 2 W. 13th (741-8900).

RON JANOWICH—Large-scale paintings on shaped canvases, thru 2/25. Cornelius, 170 Fifth (243-7171).

DR. JUMA SANTOS/TIM ROLLINS AND THE K.O.S. GROUP—Photographs by this percussionist, from 1970–1985/Collaborative paintings. Thru 3/26. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

SHAFIQUE UDDIN—Recent paintings by this young artist from Bangladesh, thru 3/5. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). A commemorative exhibit to mark the 50th anniversary of the American Artists' Congress, with works by Abbott, Avery, Calder, Crawford, Holty, Strand, others; thru 3/1.

BERNARD—33 E. 74th (988-2050). 20th-century American and European paintings, drawings and sculpture, including works by Balthus, Beal, Csernus, Dubuffet, Paladino, others; thru 3/1.

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowicz, Chamberlain, Hesse, Morley, Rockburne, others; thru 2/8.

GALDY—19 E. 71st (517-8676). Dutch and Flemish Old Master drawings, from the 16th-17th centuries; thru 3/15.

GERST—685 Madison (751-5655). Works by Impressionists and Post-Impressionists, including Chagall, Guillaumin, Miro, Picasso, Valtat, others; thru 2/28.

GRAHAM—1014 Madison (535-5767). Paintings by American artists who lived in Europe between 1850 and 1930, including Anshutz, du Bois, Gay, Hunt, Murphy, others; thru 2/22.

HAIME—1000 Madison (772-7760). Drawings by sculptors, including Acconci, Archipenko, Aycock, Bourgeois, Hunt, Penone, Rickey, others; thru 3/1.

KREN—22 E. 65th (861-9933). Works that explore the nature of black, by Bamana, Dogon, Fautrier, Fontana, Knoebel, Rainer, others; 2/6–3/1.

LA BOETIE—9 E. 82nd (535-4865). Paintings by Delaunay, Grosz, Klee, Nolde, Schiele, Schwitters, others; 2/6–3/29.

PERLS—1016 Madison (879-7440). Paintings and sculpture by Braque, Calder, Chagall, Dali, Maillol, Soutine, others; thru 3/15.

RONIN—605 Madison (688-0188). Hiroshige's "53 Stations of the Tokaido;" "Ran"—a suite of Lithographs by Akira Kurosawa; thru 2/20.

STONE—48 E. 86th (988-6870). Works by Jurkiewicz, McLaughlin, Renouf; thru 2/28.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Sculpture for Public Spaces: Maquettes, Models, and Proposals," with works by Appel, Arman, Burton, Oldenberg, Paladino, Segal, others; thru 3/1.

HARBOR—24 W. 57th (307-6667). Etchings, lithographs, and engravings by 18th- and 19th-century artists, including Arms, Benton, Haden, Kent, Sloan, Whistler, others; thru 2/28.

MIDTOWN—11 E. 57th (758-1900). Land and seascape paintings by Betts, Coiner, Freedman, Lyford, Moller, Thon, others; thru 2/22.

SCHMIDT-BINGHAM—41 W. 57th (888-1122). Figurative works by Alsop, Magee, Meyer, Treiman, Wilde, others; 2/5–3/1.

WUNDERLICH—41 E. 57th (838-2555). "Farm Life in America," with prints by Benton, Currier & Ives, Jones, Mount, Wood, others; thru 2/15.

East Village

AVENUE B—167 Ave. B (473-4600). Works by Brockley, Costan, Edwards, Larmee, Lucas, Lund, Schaper, Stoliar, Valentine; 2/6–3/2.

BROMM—170 Ave. A (533-4233). Works by gallery artists, celebrating the gallery's 10th anniversary; thru 2/9.

B-SIDE—543 E. 6th (477-6792). Works by Bidlo, Connelly, Cutrone, Greenblat, others; thru 2/16.

CERIGO—202 Ave. A (777-2579). Photographs with the common theme of sadness, by Carey, Cunningham, Curtis, Leatherdale, Michals; thru 3/2.

GOOD—39 Great Jones (420-9063). "Recent Abstract Painting," with works by Dryer, Johns, Hodgkin, Lucas, Negroponte, Stephan, Taaffe; thru 2/8.

MOKOTOFF—735 E. 9th (674-4677). Works that satirize corporate life, by Cockrill/Judge Hughes, Dwyer, Longo, Rupp, others; thru 2/9.

P.P.O.W.—216 E. 10th (477-4084). Photographic works about the process of change and dissolution, by Carbo, Cohen, Ristelhueber; thru 2/9.

ZEUS TRABIA—437 E. 9th (505-6330). Works by women artists in homage to Ana Mendieta, by Azara, Carvalho, DuBasky, Edelson, Pindell, Schneeman, others; thru 2/23.

SoHo and TriBeCa

ARBITRAGE—99 Spring (334-9755). Paintings by Cruz, Gaudnek, Grass; 2/7–3/1.

ADLER—578 Broadway (925-3336). Abstract paintings by Gold, Murray, Umlauf; thru 2/22.

ARTISTS SPACE—223 W. Broadway (226-3970). Sculpture by Harvey, Hoke, Schiff, Taho, Wurtz, Yamaguchi; thru 2/22.

BLOM & DORN—164 Mercer (219-0761). Paintings by Marchand, Menses, Migno; thru 3/23.

CROWN POINT PRESS—568 Broadway (226-5476). Etchings, monotypes, and color woodblocks of landscapes, by Clemente, Diebenkorn, Kushner, Lane, Pfaff, Rammellzee, Ruscha, Thiebaud; thru 2/8.

CUTLER—164 Mercer (219-1577). Recent works by Amar, Cvijanovic, McNamara, Winanat, others; thru 2/8.

DRAWING CENTER—137 Greene (982-5266). Recent work by eleven emerging artists; thru 2/15.

ESMAN—70 Greene (219-3044). "Outsider Art," by Darger, Finster, McCarthy, Ramirez, Wilson, Yoakum; thru 2/12.

FIRST STREET—386 W. Broadway (226-9011). "Innocence and Experience," with works by Grooms, Kostabi, Neel, Smithson; 2/7–26.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture "after nature," by Breivik, Fasnacht, Puryear, Richter, Roosen, Therrien, Wood; thru 2/22.

KIND—136 Greene (925-1200). Sculpture by Ashby, Brown, Dawson, Jimenez, Wharton, others; 2/8–3/1.

LORENCE-MONK—568 Broadway (431-3555). Works by Haynes, Marioni, Moore, Umberg, Young; thru 2/8.

METRO PICTURES—150 Greene (925-8335). Works by Bender, Bolande, Dwyer, Holzer, Kruger, Lawler, Lemieux, Levine, Sherman, Simmons, Wachtel; thru 2/22.

SHAFRAZI—163 Mercer (925-8732). Sculpture by Ahearn, Duff, Hunt, Kendrick, Otterness, Shapiro, Zadikian; thru 2/8.

WEBER—142 Greene (966-6115). "Admired Work," by Allen, Deutsch, Dona, Halley, Keister, Koons, others; thru 2/8.

Other

BARUCH—17 Lexington (505-2192). Photographs by painters and sculptors, including Arman, Christenberry, Hockney, Lewitt, Rauschenberg, others; 2/6–3/14.

FELICE—141 E. 56th (752-7567). Paintings, pastels, and drawings by Barker, Correale, Johnson, Smith, Zganiacz; thru 2/28.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Sculptures of heads by Agostini, Cairns, Hare, Patkin, Tovish, others; thru 2/14.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.-Sun. 12-6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provisor, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; thru 3/23.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (718-875-4031). "Fictional Spaces"—small-scale environmental sculpture by Aprile, Leopold, Rhodes, Rosenberg, Watkins; thru 3/8.

TOSSAN-TOSSAN—305 E. 50th (688-1574). Works by Beuys, Delgado, Guerrero, Teixidor, others; thru 2/28.

PHOTOGRAPHY

BERENICE ABBOTT—A new portfolio, thru 2/15. Hamilton, 19 E. 71st (744-8976).

MARY ELLEN ANDREWS—Color photographs of transvestites, thru 3/8. Herlin, 68 Thompson (431-8732).

CHUCK CLOSE/EMMET GOWIN—Twelve photographic maquettes that were studies for large-scale paintings, including portraits of Philip Glass, Robert Flash, Joe Zucker/Photographs of Mount St. Helens and Petra, Jordan. Thru 2/15. Pace/MacGill, 11 E. 57th (759-7999).

JOAN DUFAULT—127 Greene (533-4881). Color photographs of landscapes, thru 2/16. Pindar, 127 Greene (533-4881).

EX-VOTO—93 E. 7th (982-1169). Nude and erotic photographs from 1880 to 1960, thru 2/16.

JOAN FONTCUBERTA—Black and white photographs from her series, "Herbarium," thru 2/15. Zabriskie, 724 Fifth (307-7430).

BEATRICE HELG/GRACE KNOWLTON—20 X 24 Polaroids of surreal still-lifes/Photographs that are minimalist abstractions of architectural spaces. Thru 3/1. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1783). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. Photographs that satirize commercial advertising photography by Frank Majore; Idas Y Caos: Trends in Spanish Photography, 1920–1945, thru 2/16.

LEDEL—168 Mercer (966-7659). Pinhole photographs by Babcock, Hackett, Renner, Sheer, Thorne-Thomsen, Wright; thru 2/28.

FRANK MAJORE—Recent color photographs, thru 2/8. 303, 303 Park South (477-4917).

ART

MARILYN MILLER—Photographs of Elvis Presley fans, thru 2/6. Puchong, 36a Third Ave. (982-1811).

CARL MYDANS—Photographs taken while on assignment for *Life*, thru 3/8. ICP/Midtown, 77 W. 45th (536-6443) Mon.-Fri. 11-6, Sat. 12-5. $1 admission.

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

JOHN REUTER/STEPHEN JOHN PHLLIPS—Photographs of the nude by both, thru 2/7. Pfeifer, 568 Broadway (226-2251).

KENNETH SNELSON—Recent panoramic photographs of Paris, thru 2/15. Zabriskie, 724 Fifth (307-7430).

SPANISH INSTITUTE—684 Park (628-0420). "Arcadian Images—The Spanish Landscape Through Pictorialist Photography," thru 2/28.

WEEGEE—Vintage prints by this famous photojournalist, taken between 1935–1950, thru 2/22. Miller, 38 E. 57th (319-1800).

WOLF—30 W. 57th (568-8432). "Street Photography: New York," with works by Abbott, Cartier-Bresson, Evans, Friedlander, Kertesz, Papageorge, Winogrand, Weegee, others; thru 3/1.

PERFORMANCE

DANSPACE—St. Mark's Church, 10th St. and Second Ave.(674-8112). 2/8–9 at 8:30: "Diamond Fever" by Peter Rose. $6.

PERFORMING GARAGE—33 Wooster (966-9796). 2/5–9, 2/12–16 at 8:30: Yoshika Chuma and The School of Hard Knocks in "The Housing Project." $9.

THE KITCHEN—512 W. 19th (255-5793). 2/5 at 7: Jan Fabre's "The Power of Theatrical Madness." $20.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India… New Margaret Mead Hall of Pacific Peoples…Masterpieces of the American West; thru 2/16… "Brazilian Princess," The World's Largest Cut Gem.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan…Kushan Sculpture: Images From Early India; 2/13–4/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1… The Bronx: A Celebration; thru '86…Hidden Heritage: Afro-American Art, 1800–1950; thru 3/9.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood… Celebration of Newly Installed Period Rooms… Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb… Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; thru 2/17…From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14… Three Paintings for One Wall by Charles Clough; thru 2/17… Second Drawing National; thru 4/14…Public and Private; American Prints Today; 2/7–4/28…The Hillman Foundation Collection of Modern French Painting; 2/15–1/5/87.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2:50, seniors and students $1:50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5… Golden Eye: An International Tribute to the Artisans of India; thru 2/23… Advertising America; thru 3/9…Memphis/Milano; thru 4/13.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16…Recent Acquisitions; thru 3/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes… A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75… Israel in Antiquity: From David to Herod… Coins Reveal… Jews of India; thru 2/16… Fantasy and Form in the Hanukkah Lamp; thru 2/16…The Holocaust by George Segal… SNEH by Buky Schwartz; 2/6–June.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25… Greek and Roman Treasury… Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D.… New Galleries for Ancient Near Eastern Art… Renaissance Revival Sitting Room, Meriden, Conn. (1868–70)… Liechtenstein: The Princely Collections; thru 5/1… Keynotes: Two Centuries of Piano Design; thru 2/23… Andre Kertesz: Of Paris and New York; thru 2/23… Eighteenth-Century American Furniture: The Late Colonial Period; thru 3/5… Costumes of Royal India; thru 8/31… A Picture of Medieval Life; 2/8–6/29… Francois Boucher (1703–70); 2/22–5/4. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation…The Apocalypse: 950–1800; thru 4/13… Italian Drawings from the Collection of Duke Roberto Ferretti; 2/14–4/20…Catchpenny Prints; 2/14–4/20…Scientific Autographs; thru 4/13.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Ape to Zebra: A Menagerie of New Mexican Wood Carvings; thru 2/16… An Art of Deception: American Wildfowl Decoys; thru 2/16… Children in Red by Ammi Phillips; thru 2/16…Liberties with Liberty; 2/25–5/18.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern…I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily… Mobil & Masterpiece Theatre: 15 Years of Excellence; thru 4/4…Discovery: James Dean: The Television Work; 2/7–4/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography… Light Years… Dieter Jung: Installations; thru 2/16 … Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5–9 pay as you wish) …Variants; thru 3/11… Bill Jensen: First Etchings; thru 3/4…Contemporary Works from the Collection; thru 4/1…Mies Van Der Rohe Centennial Exhibition; 2/10–4/15.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery… Rooms from the Home of John D. Rockefeller Sr… A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2… Light as a Feather; thru 4/12… Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17…Stuart Davis' New York; thru 3/16…**Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9… Collection for a King: Old Master Paintings from the Dulwich Picture Gallery; thru 2/15…1985 Academy Press Portfolio Prints; thru 2/16… 1985 Architectural Awards for Unbuilt Projects; thru 2/13.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps… Firefighting on Parade: 1700–1865… The Statue of Liberty Centennial Celebration; thru 3/16… The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2… Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27… Prized Prints: Rare American Prints Before 1860; 2/6–4/20.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9…Landmarks in English Literature; 4/16…Tales of Japan: Scrolls and Prints; thru 3/25. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. A Lover and His Lass; thru 2/22…**Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. The Real Big Picture; thru 3/19…Color Field Paintings by Phil Sims; thru 3/16… New York City Work and Working; thru 3/16.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Ukrainian Folk Costumes… To Preserve a Heritage: The Story of the Ukranian Immigration in the United States.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection… Calder's Circus… High Styles: 20th-Century American Design; thru 2/16… George Sugarman: Painted Wood Sculpture; thru 2/9… Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; 2/12–4/27.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/7 at 10 & 2: Modern Literature from the Library of James Gilvarry. On view by appt. from 1/31. 2/8 at 2: Contemporary Art. On view from 2/1. NOTE: 2/11 at 7: Lecture by Edward L. Kallop, Jr. - Models & Reductions of Liberty. **East,** 219 E. 67th St. (606-0400). 2/5 at 10: Oriental Works of Art. On view from 2/1.

DOYLE—175 E. 87th St. (427-2730). 2/5 at 10: Fine English & Continental Furniture, Decorations and Paintings including French Empire, Provincial and English Regency Furniture, Porcelain, Silver and Rugs. On view from 2/1.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 2/15 at 10:30: Paintings, Watercolors and Prints. On view from 2/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/7 at 10:15: Sotheby's Arcade Auction. On view from 2/1. 2/11 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 2/6.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, February 5

ANDRE WATTS, pianist. An all-Liszt program. Avery Fisher Hall at 8. $11–$22.50.

ISRAELA MARGALIT, pianist. "Music and More," with mezzo-soprano Barbara Conrad, cellist Simca Heled, clarinetist Stanley Drucker, pianist Boris Bloch. Brahms program. Carnegie Recital Hall at 8. $12.

ROBERT MANN, violinist/**STEPHEN HOUGH,** pianist. Beethoven's Sonatas Nos. 4, 8, and 9, "Kreutzer." 92nd Street Y at 8. $12.50.

NICHOLAS UNDERHILL, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

DARYL SHERMAN, vocalist, with pianist Keith Ingham. Jazz. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

FACULTY COMPOSERS CONCERT—Works by David Loeb, Peter Pindar Stearns, Charles Jones, David Tcimpidis. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

THE CATERED CABARET—Westbeth performing artists and their friends. Songs by Brecht and Weill, Cole Porter, and an original musical satire by David Tice and Shirley Broughton. Riverwest Theater, 155 Bank St. (243-0259), at 8. $6.

NOEL HILL, concertina. Eagle Tavern, 355 W. 14th St. (924-0275), at 8 and 10. $5.

Thursday, February 6

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Matt Haimovitz. Scherzo from Furtwangler's Second Symphony; Saint-Saens's Cello Concerto No. 1; Bruckner's Symphony No. 4. Avery Fisher Hall at 8. $6–$30. Note: open rehearsal Thurs. only, at 9:45 a.m.; $3.

CINCINNATI SYMPHONY, Michael Gielen conductor; pianist Peter Serkin. Schoenberg's *Pelleas und Melisande*; Brahms's Piano Concerto No. 1. Carnegie Hall at 8. $10–$17.50.

ANDREW SCHULMAN, eight-string guitar, with Judith Yanchus, violin. Works by Villa-Lobos, Bach, Coste, Paganini, Bartok, D. Scarlatti, Schulman (world premiere). Merkin Concert Hall at 8. $8.

MUSIC FROM MARLBORO—Mozart's Divertimento, K. 252; Janacek's *Mladi,* Suite for Winds; Ligeti's Six Bagatelles for Wind Quintet; Beethoven's Octet for Winds, Op. 103. Metropolitan Museum at 8. $8.

DAVID JOHNSON, pianist. All-Beethoven program. Carnegie Recital Hall at 8. $7.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Goldstein conductor; pianist Ophra Yerushalmi. Chadwick's *Melpomene,* Overture; Liszt's Piano Concerto No. 1; Brahms's Symphony No. 1. McMillin Theater, Broadway at 116th St., at 8. Free.

AMERICAN CHAMBER OPERA COMPANY, Douglas Anderson music director. Barber's chamber opera *Hand of Bridge*; Ives's *Set of Pieces for Theatre or Chamber Orchestra*; Larry Alan Smith's *Aria da Capo* (N.Y. premiere), with Millay's play. P.S. 9, 100 W. 84th St. (781-0857), at 8; through Sun. $8.

ARTUR BALSAM, pianist. Works of D. Scarlatti, Mozart, Chopin, Franck. Faculty recital, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

THE ART OF THE EARLY KEYBOARD—Organist-harpsichordist Gwendolyn Toth, tenor Frederick Urrey, Lisa Terry on viola da gamba; Gregorian Chant Schola, Peter Basch director. First of a series; organ music from France, Spain, and Italy, also Gregorian chants. St. John the Evangelist Church, First Ave. and 55th St., at 8. $4.

EILEEN HUNT, organist. Marchand, de Grigny, Donato, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

VINCE GIORDANO AND THE NIGHTHAWKS—Jazz for Mardi Gras at the Market. Citicorp Atrium, Lexington Ave. and 53rd St., at 5. Free.

YANG SOOK HWANG, organist. Works of Bach, Franck, Dupre, Messiaen. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

MARCO RIZO—Latin jazz. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Stephen Kates, pianist Jerome Lowenthal. Mozart's Sonata K. 304; Rachmaninoff's Sonata Op. 19; Beethoven's Piano Trio Op. 1, No. 2. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about the bus to the barge.

Friday, February 7

NEW YORK PHILHARMONIC—See 2/6. Today at 2.

NEW YORK POPS, Skitch Henderson and John Green conducting; pianist Pamela Mia Paul, Jane Powell narrator. "Hollywood and the Academy Awards." Grieg's *Lyric Suite* and Piano Concerto in a; also themes from movies, and Green's *Raintree County—Three Themes for Symphony Orchestra.* Carnegie Hall at 8. $12–$20.

MUHAL RICHARD ABRAMS, pianist/**CECIL MCBEE,** bass, others. New jazz. Carnegie Recital Hall at 8. $10.

JUILLIARD SYMPHONY, Jorge Mester *conductor, soloist* to be announced. Dvorak's Czech Suite in D; Schumann's Piano Concerto in a; Beethoven's Symphony No. 8. Alice Tully Hall at 8. Free.

AMOR ARTIS CHORALE, Johannes Somary conductor. Palmer (world premiere), Britten, Zaimont, Poulenc. Symphony Space at 8. $10.

KIM KASHKASHIAN, violist/**ROBERT LEVIN,** pianist. Works by Hummel, Hindemith, Franck. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8, reception following. $6.

AMERICAN CHAMBER OPERA—See 2/6.

CARMEN LUNDY, vocalist, with trio, in "A Jazz Celebration." Pope Auditorium, Fordham U., 113 W. 60th St., at 8, wine and cheese following. $10.

OPERA EBONY—Performance of *Sojourner,* Valerie Capers's opera-oratorio; John Robinson conductor. Aaron Davis Hall, CCNY, Convent Ave. and 134th St. (690-6900), at 8. Also Sun. $10, $15.

VALERIE NARANJO PERCUSSION QUARTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

MADELINE FRANK, violist. Lincoln Center Library at 4. Free.

ATAHUALPA POALASON, harpist. South American music. New York Open Center, 83 Spring St. (219-2527), at 8. $8.

JOSH JOFFEN AND FRIENDS, singers-songwriters-guitarists. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

MAJOR HOLLEY, bass-violist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

DARLING ENSEMBLE GOSPEL SINGERS, Alvin Darling director. Snug Harbor Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 7. $5.

SOUTHERN EXPOSURE—Jazz. LaGuardia Community College, 31-10 Thomson Ave., L.I. City (718-626-8744), at 8. $4.

Saturday, February 8

NEW YORK PHILHARMONIC—See 2/6.

CLAUDIO ARRAU, pianist. Works of Beethoven, Liszt, Schumann. $14–$25.

CARTER BREY, cellist, with pianist Edmund Battersby. Works of Smetana, Bach, Kreisler, Beethoven. 92nd Street Y at 8. $11–$15.

ROBELYN SCHRADE AND DAVID JAMES, duo-pianists. Debussy-Ravel, Mozart, Milhaud, Schubert, Lutoslawski, Ravel. Alice Tully Hall at 7:30. $10.

MUSICA SACRA, Richard Westenburg conductor. Songs and Psalms by Ives. Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $15.

GUARNERI STRING QUARTET—Beethoven Quartets Op. 74, "Harp," Op. 18 No. 5, and Op. 59 No. 2. Metropolitan Museum at 8. $14.

SINE NOMINE SINGERS, Harry Saltzman conductor. "Sacred and Profane: The Mass and the Chanson." Music by Cadeac, Jacotin, Lassus, Debussy, others. Merkin Concert Hall at 8. $10.

RIVERSIDE ORCHESTRA, Ainslee Cox conductor; mezzo-soprano Hilda Harris. "The Camp of Pompee" from Schmitt's *Anthony and Cleopatra*; Berlioz's "The Death of Cleopatra"; Shostakovich's Symphony No. 9. Trinity School, 101 W. 91st St., at 8. $8.

ANDIAMO CHAMBER ENSEMBLE—Works by Mozart, Schumann, Ravel, Crumb. St. Joseph's Church, Sixth Ave. and Waverly Pl., at 8. $7.

LOS CHASKIS/AIRES COLOMBIANOS—"Voices of the Americas," music of Argentina and Colombia. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

MUSIC FROM MARLBORO—See 2/6 for program. Tonight at Washington Irving High School, 16th St. and Irving Pl., at 8. $2, if available, at the door.

ALOYSIA FRIEDMANN, violinist. Carnegie Recital Hall at 5:30.

CARNIVAL AT THE CATHEDRAL—Music, masks, and dance of Brazil, with the Paul Winter Consort and Pe De Boi, a percussion samba orchestra, with dancers.

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You can take your own mask, for the finale. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 2 and 8. $15; children $7.50 at 2 only.

PUERTO RICO: ENCANTO Y CANCION—Music from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16.

AMERICAN CHAMBER OPERA—See 2/6.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

JULIANA OSINCHUK, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

VINCE GIORDANO—See 2/6. Today at 3.

EARL HOWARD, saxophonist. New compositions, and a work by Tenney. New Music Festival, the Arts at St. Ann's, St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

Sunday, February 9

JUILLIARD STRING QUARTET—Beethoven's Quartets Op. 18 No. 1, Op. 18 No. 5, Op. 131. Carnegie Hall at 3. $8–$15.

THE NEW AMERICAN ORCHESTRA, Jack Elliott music director; singer Dionne Warwick and Eddie Daniels. Avery Fisher Hall at 8. $12.50–$25.

DAVID STAROBIN, guitarist, with baritone Patrick Mason. Works by Norgard, Reynolds (world premiere), Sor, Carter, Ponce, Sondheim (U.S. premiere), Villa-Lobos. 92nd Street Y at 3. $7.50–$10.

ROY EATON, pianist. All-Chopin program. Alice Tully Hall at 3. $10–$15.

ARTHUR ROWE, pianist. Works by Mozart, Bartok, Fisher (N.Y. premiere), Chopin, Schubert. Merkin Concert Hall at 8. $8.

ELENA TATULIAN, pianist. Works by Mozart, Brahms, Mussorgsky. Carnegie Recital Hall at 5:30. $8.

BRUCE LAZARUS, pianist-composer. Carnegie Recital Hall at 2.

PHOEBE LEGERE, composer. Carnegie Recital Hall at 8:30. $5, $7.

CSABA ONCZAY, cellist, with pianist Bertica Shulmann-Cramer. The Frick Collection, 1 E. 70th St., at 5. If available, free with museum admission, $2.

REGGIE WORKMAN ENSEMBLE, featuring Oliver Lake, Akbar Ali, Andrew Cyrille, and choreographer-dancer Maya Milenovic. Marcantonio Auditorium, First Ave. and 101st St. (722-8223), at 2:30. $6, or $12 a family (to four children and two adults).

VAN ZANDT ELLIS, pianist. Works of Bach, Bach-Busoni, Falla, Ravel, Scriabin. Marymount Manhattan Theater, 221 E. 71st St. (924-7882), at 3. $8.

MILT JACKSON/BOBBY HUTCHERSON/JAY HOGGARD—Jazz. Apollo Theater, 253 W. 125th St. (749-5838), at 5. $5–$15.

RICHARD FIELDS, pianist. Works by Liszt and Still. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

OPERA EBONY—See 2/7. Today at 4.

PEKING OPERA—Ye Shao-lan and Xu Jia-bao, with a performance-demonstration of this art form. Asia Society, 725 Park Ave. at 70th St. (517-8508), at 2. $10.

AMERICAN CHAMBER OPERA—See 2/6.

CINCINNATI SYMPHONY ORCHESTRA, Michael Gielen conductor; pianist Peter Serkin. Brahms's Piano Concerto No. 1; Beethoven's Symphony No. 6, "Pastoral." Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $10–$20.

BRONX SYMPHONY ORCHESTRA, Gheorghe Costinescu conductor; violinist Alfred Hart. Bach's Violin Concerto in E; Beethoven's Symphony No. 2; Overture to Rossini's *Semiramide*; Strauss's "Emperor" Waltz; Enesco's First Rumanian Rhapsody. Lehman Center, Bedford Park Blvd West (960-8247), at 3. Free.

STATEN ISLAND SYMPHONY, Robert Kogan conductor. Tchaikovsky's Symphony No. 4; Copland's *El Salon Mexico*; College of S.I. Williamson Theater, 715 Ocean Terrace, Sunnyside (718-448-3061), at 2. $8.

BARGEMUSIC—See 2/6. Today at 4.

GILA DUCAT-LIPTON & ED LIPTON, piano, voice, and guitar. "Abe Lincoln," a re-creation of a concert of March 24, 1864, attended by President and Mrs. Lincoln. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

BEN VEREEN, singer-dancer-actor. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $14–$17.

CONCERTS IN CHURCH SPACES—Bronx Arts Ensemble Orchestra, John Demain conductor; pianist Edith Cornfield; oboist Louise Scribner. Marcello's Oboe Concerto; Schubert's Symphony No. 5; Schuman's *Newsreel*; Beethoven's Piano Concerto No. 3. **Fordham University**, Bronx Rose Hill Campus, at Southern Blvd., at 3. $7 . . . Canterbury Choral Society, Charles Dodsley Walker conductor; Nadia Pelle, Shirley Love, Rodney Nolan, Thomas Beveridge. Dvorak's *Requiem*. **Heavenly Rest,** Fifth Ave. at 90th St., at 4. $5 contribution . . . Violinist Benny Kim. **Holy Trinity,** 316 E. 88th St., at 3. $6 . . . Tahuantinsuyo, with the Andes dancers; music of the Andes. The Arts at St. Ann's, **St. Ann and the Holy Trinity,** Clinton and Montague Sts., Brooklyn Heights, at 4. $10 . . . .Collegiate Chorale, Robert Bass conductor; organist Kenneth Bowen, Catherine Stapleton, Grace Hinds, Cornelius White, Kevin Deas. Mozart's *Mass* in c and Schubert's *Mass* in G. **St. Bartholomew's,** Park Ave. and 50th St., at 4. $5 . . . Harpsichordist Gerald Ranck. Book II Part I of Bach's *Well-Tempered Clavichord*; solo concertos I, II, III transcribed from Vivaldi. **St. John the Divine,** Amsterdam Ave. and 112th St., at 3:30. Free.

Monday, February 10

MUSIC FROM MARLBORO—See 2/6 for program. Tonight, at Alice Tully Hall at 8. $6–$8.

LARS BLOMBERG, cellist/**RADOSLAV KVAPIL,** pianist (N.Y. debuts). Works by de Frumerie, Brahms, Grieg, Shostakovich. Carnegie Recital Hall at 8. $8.

MEGUMI UMENE, pianist (N.Y. debut). Works of Bach, Schumann, Brahms, Messiaen. Merkin Concert Hall at 8. $8.

THE ANCORA QUINTET (N.Y. debut): flutist Marjorie Shansky, saxophonist-bass clarinetist Lynn Klock, trombonist David Sprony, percussionist Martin Kluger, contrabassist Salvatore Macchia. Music by Stern, Lifchitz, Singleton, Turetzky, Diemente, Macchia. Symphony Space at 8. $7.

MANHATTAN CONTEMPORARY ENSEMBLE, Glen Cortese and Claire Heldrich conductors; clarinetist Kathleen Holcomb, pianist Martin Goldray, harpsichordist Christopher Vassiliades. Shapey's Clarinet Concerto; Varese's *Nocturnal*; Carter's Double Concerto. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

QUEENS STRING QUARTET—Works by Mozart and Beethoven. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JUBAL TRIO—St. Agnes Public Library, 444 Amsterdam Ave., at 6:30. Free.

Tuesday, February 11

NATIONAL ORCHESTRA OF NEW YORK, violinist Aaron Rosand. Lalo's *Symphonie Espagnole*; Mahler's Symphony No. 1. Carnegie Hall at 8. $5–$12.

NEW YORK PHILHARMONIC—See 2/6. Tonight at 7:30.

REGGIE WORKMAN, others. See 2/9. Tonight, new music and dance, featuring "abstractions on works by Euripides, Brecht, Beckett, Bosch," et al. Carnegie Recital Hall at 8. $10.

BOSTON CAMERATA, Joel Cohen director. "Madrigali Amorosi": music by Monteverdi, Rossi, Byrd, Wilbye. Merkin Concert Hall at 8. $10.

CHARLES NEIDICH, clarinetist, with pianist Elena Ivanina. Works by Kokai, Brahms, Schumann, Stockhausen, Kupferman (N.Y. premiere), Bassi. Alice Tully Hall at 8. $8.

CHANTAL JUILLET, violinist, with violist Marcus Thompson. Beethoven, Villa-Lobos, Ravel, Bartok, Sarasate. 92nd Street Y at 8. $5–$8.

MANHATTAN SYMPHONY ORCHESTRA, David Gilbert conductor; pianist John Browning, soprano Dawn Upshaw. Corigliano's *Three Hallucinations*; Stravinsky's *Capriccio*; Crumb's *Star Child.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

PRISM ORCHESTRA, Robert Black conductor; sopranos Wendy Hill, Margaret Ahrens, mezzo-soprano Barbara Martin; pianist Cameron Grant, flutist Patricia Spencer. Works by Andrew Rudin, including the world premiere of scenes and arias from the opera *Three Sisters*, libretto by William Ashbrook. Symphony Space at 8. $10.

NORTH/SOUTH CONSONANCE, with the Hampshire String Quartet. Music by Campo, Yim, Lifchitz, Witkin, Bauer, Sheng, Fu, Austin, including some N.Y. premieres. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

URSULA OPPENS/FREDERIC RZEWSKI, pianists. Contemporary classical music. Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6:30. Free.

EUGENE W. HANCOCK, organist. Music of Black Composers, II: Childs, Kay, Walker, Simpson, Coleman, Hurd, Hancock. Trinity Church, Broadway at Wall St., at 12:45. Free.

HEIDI LOWY, pianist. Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor-violinist; the Breuckelen Brass Quintet. Richard White's Concerto Grosso for Brass Quintet and Orchestra (world premiere); a Mozart violin concerto, Dvorak's Symphony No. 7. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 8. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 2/3 at 8: Met premiere of Handel's *Samson*; production by Elijah Moshinsky, sets and costumes by Timothy O'Brien (debut); Rudel conducting; Mitchell, Vaness, Sarah Walker (debut), Vickers, Macurdy, Plishka. 2/4 at 8: Mozart's *Idomeneo*, Tate conducting; Valente, Behrens, von Stade, Rendall, Dennis Bailey (debut), Gary Lakes (debut). 2/5 at 8: Gershwin's *Porgy and Bess*, Levine conducting; Bumbry, Bradley, Tyler, Mosley, Williams, Baker, Arnold. 2/6 at 8: Gounod's *Romeo et Juliette*, Cambreling conducting; Malfitano, Shicoff, Hartman, Plishka. 2/7 at 8: *Samson*; same as 2/3. 2/8 at 1:30: *Porgy and Bess*; same as 2/5 (broadcast, WQXR). 2/8 at 8: *Idomeneo*; same as 2/4. 2/10 at 8: *Samson*; same as 2/3. 2/11 at 8: *Romeo et Juliette*; same as 2/6, except Schexnayder for Hartman. 2/12 at 8: *Idomeneo*; same as 2/4, except J. Alexander for Bailey, Jenkins for Lakes.

Other

TOSCA, by Puccini. Staged production, by Lubo Opera, Anthony Morss conductor. Marymount Manhattan Theater, 221 E. 71st St. (362-6415). 2/8 at 8. $15.

THERESE/LE PORTRAIT DE MANON, by Massenet. Double bill, by Bel Canto Opera, Johannes Somary conductor. Joan of Arc School Theater, 154 W. 93rd St. (279-4200). 2/8 at 8; 2/9 at 3. $15.

AMERICAN CHAMBER OPERA COMPANY—See Concerts, above, 2/6–9.

PREDATORS, by Seymour Barab. After Dinner Opera Company. Lincoln Center Library. 2/10 at 4. Free.

DON PASQUALE, by Donizetti. English version, by Brooklyn Lyric Opera's Opera Stage. Holy Name Auditorium, Amsterdam Ave. and 96th St. (718-837-1176). 2/6 at 7:30. $5.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 2/9 at 3. $16.

LA GRAN SCENA OPERA COMPANY DI NEW YORK, Francesco Folinari-Soave-Coglioni conductor; with Mme. Vera Galupe-Borszkh, Philene Wannelle, Fodor Szedan, others. Town Hall, 2/8, 9, 15, 16 at 8. $10–$22.50.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. 2/4 at 8: *Slaughter on Tenth Avenue, Eight Lines, Eight More, La Valse.* 2/5 at 8: *A Midsummer Night's Dream.* 2/6 at 8: *Walpurgisnacht Ballet*; *Chants d'Auvergne* (premiere), by Peter Martins, sung by Frederica von Stade; *Gershwin Concerto.* 2/7 at 8: *Eight Lines,* Pas de deux, *Monumentum/Movements, Who Cares?.* 2/8 at 2: *A Midsummer Night's Dream.* 2/8 at 8: *Rossini Quartets, Gershwin Concerto, Tchaikovsky Piano Concerto No. 2.* 2/9 at 1: *Slaughter on Tenth Avenue, Eight Lines, Valse Fantaisie, La Valse.* 2/9 at 7: *Walpurgisnacht Ballet*; *Chants d'Auvergne*, sung by Del-Louise Moyer; *Who Cares?.* 2/11 at 8: *Walpurgisnacht Ballet, Fancy Free, Symphony in C.*

Sadler's Wells Royal Ballet

BROOKLYN ACADEMY OF MUSIC, 30 Lafayette Ave. (718-636-4100). February 4–9. Tues., Thurs., and Sat. matinee, $10–$25; Wed., Fri., Sat. evening, and Sun. matinee, $15–$30. 2/5, Gala Benefit; $300–$500 (718-636-4106). 2/4, 5 at 7; 2/8 at 2 and 8, 2/9 at 2: *The Sleeping Beauty,* N.Y. premiere of production by Peter Wright. 2/6, 7 at 8: *Choros, Petrushka, Flowers of the Forest.* All N.Y. premieres.

Lucinda Childs/Margie Gillis

JOYCE THEATER—Lucinda Childs Dance Company. Through February 9: "Dance #1," "Field Dances" #1, #2—2/4, 5 at 8. Second program: "Portraits in Reflection," music by Galasso, Nyman, Shawn, Swados, set by Mapplethorpe—2/6, 7, 8, at 8; 2/9 at 2 and 7:30. $20 . . . February 11–16: **Margie Gillis,** with four N.Y. premieres. 2/11 at 7:30; 2/12–15 at 8; 2/16 at 2 and 7:30. $15.

The American Dancemachine

CITY CENTER THEATER—February 4–16. Tickets $17–$27. Works from the repertory of Lee Theodore's The American Dancemachine, with Dick Cavett as host. Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 3. 2/4 at 7:30, benefit, with special guests Agnes de Mille, Patricia Birch, others; $17–$150 (247-7575).

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Kim Maeja/Chang Mu Dance Company,** traditional Korean dance in two N.Y. premieres. 2/5, 7 at 8; 2/8, 9 at 2 . . . **Mark Haim & Dancers.** Two N.Y. premieres; also "Settings & Clearings," and a "surprise" by Birgitte Skands. 2/6, 8, 9 at 8.

Other

BALLET FOR THE YOUNG AT HEART—Neubert Ballet Company/The Children's Ballet Theatre. At the new dance stage, Carnegie Hall, Studio 819, Seventh Ave. near 57th St. (246-3166). 2/9 at 3. $8.

BERNICE JOHNSON DANCE TROUPE—Four repertory works, honoring Black History Month. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 2/7 at 8. $5.

BRYAN HAYES & DANCERS—Three new dances. 541 Broadway (228-4655). 2/3 at 8:30. $6.

CARNIVAL AT THE CATHEDRAL—See Concerts, above, 2/8.

CATLIN COBB—Premiere of her "90 Shoes and the Way of Desire." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/4, 11, 18, 25 at 8. $7.

CHUCK DAVIS DANCE COMPANY—"A Celebration of Life," for Black History Month. Dance and ritual, with African costumes and music for tribal and village ceremonies. MBCC Triplex, 199 Chambers St. (618-1900), 2/8 at 8. $8.

ED HENRY AND DANCERS, with composer Reed Robbins. Program includes premiere of "Groundwork." St. Mark's Danspace, Second Ave. and 10th St. (924-0077). 2/6–9 at 8. $7.

ELINOR COLEMAN DANCE ENSEMBLE—St. Bartholomew's Church, Park Ave. at 50th St. 2/5 at 12:10. Free.

ERICK HAWKINS DANCE COMPANY, with a string orchestra. Four works, including a world premiere, "Today, With Dragon." Alice Tully Hall, 2/5, 6 at 8. $14, $20.

MARK DENDY AND COMPANY—Repertory and premiere works. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 2/8, 9 at 8. $7.

MIRMDANCE—Seven dances. Harlem Hospital, 506 Lenox Ave. 2/6 at 1. Free (open to the public).

REGGIE WORKMAN/MAYA MILENOVIC—See Concerts, above, 2/9, 11.

STEPHANIE SKURA—"Travelog," a dance/video collaboration with Terry Moyemont and Joan Boccino. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/5–8 at 8; 2/9 at 3. $7.

THE POINT—A debut concert, choreography by Ellen Rooney. NYU Tisch School of the Arts, 111 Second Ave., between 6th and 7th Sts. (598-2404). 2/6, 7, 8 at 7:30. Free.

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OTHER EVENTS

SPECIAL DAYS MEAN CELEBRATIONS, and it's time to say "Happy New Year" again, in greeting **4684, the Chinese Year of the Tiger.** 2/9, 10, and 11 are the days to head for Chinatown and your favorite restaurant; to take in the ongoing informal parades, complete with dragons and music and floats and costumes; and to stay around for impromptu, sometimes noisy fireworks . . . Earlier on Sun., at the Brooklyn Botanic Garden, 1000 Washington Ave., **A Glimpse of China: From Beijing to Hangzhou** is subject of an illustrated talk by Nancy and Stephen K-M. Tim, 2/9 at 2:30 (718-622-4433). Admission is $2, and you'll visit streets and markets, gardens and historical sites around the People's Republic . . . See Concerts, page 93, 2/9, for a **Peking Opera** program at the Asia Society . . . And 2/8 at 8, you can see **D'Asia Vu Dance,** by Asian American Dance Theatre in its space at 26 Bowery (233-2154), in Chinatown. This is an art that combines dance, music, and an installation-performance piece, by three artists and an ensemble, and if you're not sure what silk-and-bamboo music is, this is the place to find out. $5 . . . **Edgar Allan Poe**'s birthday was acutally in January, but the Bronx, which always salutes its former resident, is presenting the actor and poet Robert Kornfeld with John Haag and Harriet S. Miller in some dramatic readings from Poe's works. Date is 2/8 at 3, and it's free; at the Fordham Library Center, 2566 Bainbridge Ave. . . . **Black History Month** continues, and on 2/11 a pair of free major events are on the calendar of the Donnell Library Center, 20 W. 53rd St.: **Nadine Gordimer: Parables of Africa** will be shown along with two more films, at 2:30. At 6: **A Celebration of Black Women Poets,** with Lucille Clifton, Rita Dove, Gloria Oden, Sherley Anne Williams, Gloria Naylor . . . The **Studio Museum in Harlem,** 144 W. 125th St. (864-4500), offers a full calendar, and its Puppet Theater is currently presenting "Rosa Parks and the Bus Boycott," by Schroeder Cherry, Tues. and Thurs. at 10 a.m. and 1 p.m.; and on Wed. and Fri. at the same hours, there are black-history films; all these continue through Feb., and you must reserve; $1 . . . **Afro-Caribbean Traditions** is this week's subject at the American Museum of Natural History, C.P.W. and 79th St. (873-1300), 2/8, 9, 1–4:30, with subjects ranging from healing practices to pan-African drummers and dancers. Free with museum admission.

ANNUAL VISITATIONS this time of year include the **Westminster Kennel Club Dog Show,** at Madison Square Garden 2/10, 11. Vital statistics: 2,592 dogs of 140 breeds and varieties, led by poodles (111 of three varieties) and akitas (79) and dachshunds (75). Sporting, hound, and toy groups will be benched and judged Mon., from 9 a.m., and on Tues. from 8:30, it's the working, terrier, non-sporting, and herding champs you can see. Best-in-show judging among the seven group winners will be late Tues. night. Both evenings, past Westminster winners will turn out for a parade of canine champions, including the top dogs of 1979, 1982, and 1984. Admission $10, children under 12 $5 . . . Olympic gold-medalist Robin Cousins and the 1984 World pairs gold-medalists, Paul Martini and Barbara Underhill, are guest skaters with this year's **Ice Capades,** and TV's more or less lovable Ewoks join the real people for the fun and games at Madison Square Garden (564-4400), through 2/9. 2/5, 2/7 at 2 and 7:30; 2/6 at 7:30; 2/8 at 11, 3, and 7:30; 2/9 at 1:30 and 5:30. $7.50–$12.50. Lower prices for children 12 and under at some.

MID-WINTER NATURE NOTES—Hope for a snowy day either 2/8, 9 or 2/15, 16, and head for Central Park and a **Winter Wonderland** program. On the Great Lawn, 81st to 86th Sts., mid-park, there'll be snow sculpture and cross-country skiing, and at Conservatory Pond, Fifth Ave. and 74th St., supervised ice skating and sledding; hours are 11–4, with competitions scheduled, too . . . Learn about **wood-stove cooking**—baking, griddling, and other methods—at Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). Date is 2/9, 1–3; free, but must pre-register . . . Tu Beshvat, or Jewish Arbor Day, will be saluted with a **House Plant Sale,** 2/3–6, 11–3, at the Kings Bay Y, 3495 Nostrand Ave., Brooklyn. For anybody who'd like to plant a tree in Israel, there'll be JNF Tree certificates to buy, as well as the reasonably priced indoor plants.

TOURS

ART AND ARCHITECTURE OF THE PRIVATE CLUB, a tour with NYU's Mosette Glaser Broderick, hosted by Cooper-Hewitt Museum (860-6868). Visits to the Harvard Club, the Century Club, and a walking tour in midtown club-land. 2/8, 10–2, windng up with lunch at the Algonquin. $60.

CHINATOWN—A New Year "snacks-and-sights safari" to the Chinese community, with Adventure on a Shoestring (265-2663). 2/9 at 11 a.m., meet on N.W. corner of Canal and Mott Sts. $5, plus the cost of food.

ARTIST HOSPITALITY TOUR, with the 92nd Street Y (427-6000, ext. 179). 2/9 at noon, the East Village studios of computer artist Chester Pannell, painter Ann Jepson, photographer John Eder. $13; must preregister.

GRAND CENTRAL TERMINAL—2/5 is the 73rd birthday of the fabled station, and also will mark the 500th tour of the building by the Municipal Art Society folks. At 12:30, John Sorrenti, superintendent of building maintainance, will lead a free tour, meeting at the Chemical Bank on the main concourse, under the Kodak sign. Weekly tours continue Wed., same time.

PROSPECT PARK ENVIRONMENTAL CENTER WINTER WALKS—A winter visit to Green-Wood Cemetery, with naturalist John Yrizarry. 2/8 at 1, meet at the gates, 25th St. and Fifth Ave., Brooklyn (718-788-8500). $2, children $1.

KEARNY MARSHES, in N. J., with the Shorewalkers (663-2167). 2/9 at 10 a.m., meet at PATH "Harrison" station. Five miles. $3.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call for additional tours. **Bronx:** 2/9 at 1, meet at the Crotona Boathouse, Charlotte St. and Crotona Park East, for "Sounds From a Distant Land," a session on African instruments (589-0096) . . . **Brooklyn** (718-287-3400): 2/9 at 1, meet in the Marine Park parking lot, Ave. U, to walk around the salt marsh . . . **Manhattan** (379-3091): 2/9 at 2, meet at the Dairy, 65th St. west of the Zoo, for "Romantic Central Park," a walk . . . **Note:** phone borough offices as well, for Valentine workshops for children—**Queens** (718-699-4204), **Staten Island** (718-442-1304).

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Winter nature walk every Sun. through 3/16, at 11 a.m. Free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): A winter-woodland insect-and-plant walk, 2/8 at noon; $2. Wetland walks, Sun. at 1; $1. Woodland walks, Wed. at 10 a.m. through Feb. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-3200): A greenhouse-and-garden walk, every Sun. at 2:15. $2 admission.

SPORTS

VITALIS/U.S. OLYMPIC INVITATIONAL TRACK MEET at the Meadowlands (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-3900) features Eamonn Coghlan, Carl Lewis, Evelyn Ashford. 2/8 at 6. $14–$17.

PRO BASKETBALL—Nets (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 2/11 at 7:30 vs. Detroit. $6–$17.

HOCKEY—New Jersey Devils (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 2/6 at 7:35 vs. Edmonton. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 2/8, the Whirlaway; 2/9, the Level Best.

STEPS (New York Road Runners Club; 860-4455)—2/8 at 10 a.m. (women start at 10:15): Snowflake Run (4 miles); begins and ends at 90th and Fifth Ave., in Central Park. Adults, $9; seniors and students, $5.

CHILDREN

ROBOTECH 1986 GALAXY OF STARS is at the Empire Room of the Grand Hyatt Hotel (Lexington Ave. at 42nd St.; 687-1765). 2/8, from 10 a.m. to 1 p.m. Free.

PAPAGENO PUPPET THEATER presents "Cinderella" at the Brownstone School (128 W. 80th St.; 316-6812) every Sat. and Sun. through 3/2. $2.50.

KIDDY BLOCK PARTY at Citicorp Center (Lexington Ave. at 53rd St.) with face-painting and balloon artists. 2/8, from 11 a.m. to 3. Free.

SLEEPING BEAUTY rests at the Colden Center for the Performing Arts (L.I.E. at Kissena Blvd., Flushing, Queens; 793-8080). 2/8 at 11 and 2. $3.50, $4.50.

KIDS TO GO go at the Third Street Music School Settlement (11th St., between Second and Third Aves.; 777-3240). 2/9 at 1 and 3. Adults, $4.50; children, $2.50.

PETER AND THE WOLF, played by the Little Orchestra Society and narrated by Glenn Close, Dino Anagnost conducting. At Lincoln Center's Avery Fisher Hall (Broadway at 63rd; 874-2424); Ms. Close also reads Dr. Seuss's "Gerald McBoing Boing," with music by Gail Kubik. 2/8 at 10 a.m. and 12 noon. $8–$18.

THE CHUCK DAVIS DANCERS in African costumes at the Triplex (Borough of Manhattan Community College, 199 Chambers St.; 589-0400). 2/8 at 1. $4.

TAKING A STAND—AN EVENING WITH PETER YARROW will be at the Cathedral of St. John the Divine (Amsterdam Ave. at 112th St.; 865-8400). 2/7 at 7. Adults, $8 and $15; children under 14, $3.50.

A PUPPET POTPOURRI is at the Martin Theatre (108 E. 89th St.; 472-9785). 2/8 at 2. $4.

A MUSICAL TOUR OF THE HUMAN BODY with Slim Goodbody (John Burstein) at Fraunces Tavern Museum (54 Pearl St.; 425-1778). 2/9 at 2. Museum admission free, show $2.

MOCCASIN STEW will be performed by Magpie Puppets at St. John's Episcopal Church (139 St. John's Place, Brooklyn; 718-2127). 2/8 at 1 and 2:30. $3.50.

TOWN HALL (123 W. 43rd St.; 997-1003)—2/5 at 10 a.m. and 11:45: Children's Free Opera presents "Children's Theatre." 2/6 at 10:30: Theatreworks presents "African Folk Tales." 2/11 at 10 a.m. and 11:45: see 2/5, above. $4.

PAPER BAG PLAYERS presents "Hot Feet" at Symphony Space (Broadway at 95th St.; 864-5400). Sat. and Sun. at 2, through 2/16. $9.

THEATREWORKS/USA presents Oscar Brand at the Promenade Theatre (2162 Broadway, at 76th St.; 595-7500). 2/8 at 1, 2/9 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180 days, 249-8569 eves)—2/9 at 1:30: "The Funzapoppin' Magic Show." $3.95.

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555 E. 90th St.; 879-3316)—2/7 at 11 and 1: "Babes in Toyland," a musical by Elizabeth Nelson. $3.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) will present a magic show. Sat. at 2, featuring Torkova and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677) presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun. through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—The weekend themes at the Uris Center for Education: Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Storytime takes place at the Children's Bookshop, 2/8 at 2, with "Folk Tales of the Wise and Foolish," by Marcia Lane. (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castle (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/8 at 1: "The Truth About Cherry Trees," a not-at-all-sordid tale of their life in winter, with the Royal Gardener (free, but must reserve) . . . At the Marionette Theatre (988-9093), Tue.–Fri, 10:30 a.m. and 12 noon; Sat., 12 noon and 3 (through 5/31): "Aladdin." $2 . . . Clay Pit Ponds State Park Preserve (Carlin St., off Sharotts Rd., Charleston, S.I.; 718-967-1976), 2/8 at 1: "Valentine Greeting Cards for Children," a workshop. Free, but registration required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 2/8-9 at 1 and 3:30: "President and You and Be Our Valentine"—Think about Lincoln and Washington and then become President You. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672). presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 2/8 at 1:30: "Puppets Are Fun" (you bet they are!), with the Winnie Wilson Puppet Players ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1–5, closed Mondays. Free.

SOUTH STREET SEAPORT MUSEUM (207 Front St.: 669-9424)—2/8 at 1: "Musicraft: Make Your Own Traditional Musical Instruments (and Music!)," with Ruth Pelham (free with museum admission). Hours: 11–5, closed Mon. Adults, $4; seniors, $3; children, $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—2/5 at 2: Signs and Symbols Workshop: "Talking Pictures—Explore Native American, Chinese, and Egyptian Pictographs." 2/6 at 6: "Black Men and Iron Horses," a film about black Americans who contributed to the growth of the railroad. 2/6 at 3:30: "Celebrate the Real McCoy," celebrate invention. 2/8 at 10:30 a.m.: "Celebrate Ernest Just," a workshop in plant and animal life; at 2: live animals. 2/9 at 12:45 and 3: "Celebrate Ida Wells," celebrate journalism. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM (15 Beach St., S.I.; #1 bus from the ferry; 718-273-2060)—"Big Top Puppets," by Amy Trompetter . . . 2/8 at 11, 1, and 3: "Indonesian Tales," with Dina Burton and Skip La Plante. 2/9 at 11: Tony Soll will have a sing-a-long; at 1 and 3: Retumba Con Pie, a West African and Caribbean ensemble. Hours: weekends and Mondays (2/10, 17), 10–5. $2.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St.,925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. & Sun. 4–midnight, Fri. to 1 a.m., Sat. 5–1 a.m. **(I)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. (I) No credit cards.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. (I-M) AE, MC, V.

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. (I-M) AE, CB, DC.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. (M) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. (M) AE, CB, DC, MC, V.

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. (M) AE.

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. (I-M) AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. (M) AE, DC.

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. (I-M) AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. (I-M) AE, MC, V.

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. (I-M) AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. (M) AE, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. (M) AE.

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. (I) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. (E) AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. (I) AE.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. (I-M) AE, MC, V.

14th–42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: calamari & vegetables, grilled veal chop with shiitake mushroom sauce, chicken roulade with basil, spinach & mozzarella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. til 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank.

Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

AVGERINOS—153 E. 53rd St., in Citicorp Bldg., 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, mousaka, various siskebab. Res. sug. for D. L daily 11–5. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St.,758-8320. Formal. International. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10. After-theatre S nightly 10:30–11:45. Private parties for 30. **(E)** **No credit cards.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri.

6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M) AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: *butter lettuce, buffalo mozzarella & sundried tomatoes,* bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M) AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. *French. Spcls: noisette de veau, tripes à la mode de* Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M) AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m., Sun. 4–8. Bar till 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. **(M) AE, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. *Japanese steakhouse. Dishes prepared on hibachi* tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M) AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M) AE, CB, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/*International. Spcls: striped bass wrapped in cabbage* with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M) AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M) AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M) AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M) AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M) AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I) AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M) AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M) AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M) AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M) AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC, MC, V.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I) AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M) AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M) AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M) AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke.

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RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scallopini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at-58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in blackbean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 First Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.–Sat. 5–11. Closed Sun. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pi-

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geon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E) AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele aù gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E) AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E) AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M) AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M) AE.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M) AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M) AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M) AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E) AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M) AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E) AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M) AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M) AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M) AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I) AE, CB, DC, MC, V.**

JULIA, A GARDEN RESTAURANT—226 W. 79th St., 787-1511. Casual. Continental. Spcls: poached sole with saffron & tomato butter sauce, grilled calves liver with red wine & shallot butter, fettuccine with wild mushrooms. Res. sug. L/Br daily 11:30–5. D daily 5–2 a.m. Jazz Sun. from 9 p.m.**(M) AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M) AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I) AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M) AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M) AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M) AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M) AE, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E) AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M) AE, MC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M) AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/5, Alan Kamen Duo. 2/6,13, Charles Blenzig Duo. 2/7,8, Mickey Bass Quartet. 2/9, Karen Taborn & Trio. 2/10,17, Cecil Gregory & Trio. 2/11,18, Marie McAuliffe Duo. 2/12,19, Alan Kamen Duo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 2/5,11,12, Paul Scott Goodman. 2/6,13, Little Mike and the Tornados. 2/7, Barbara Riffe & Kyle Anne Burtt; Verbatim Igloos. 2/8, The Stanlees; The Dragons. 2/10, The Riffkings; The Picture Phones. 2/11,18, Baker Lee and Five Fun Guys. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. 2/5, Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. 2/6–10, Tito Puente & His Latin Jazz Ensemble; Daniel Ponce & Jazzbata. 2/11–16, Paquito D'Rivera; Jorge Dalto. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 2/8, John Hicks with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 2/5–8, pianist Lance Hayward. 2/10,11, Bob Neloms. 2/13–15, pianist Vladimir Shafranov. Music from 9–1 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 2/9, Caribbean Jazz Festival starring Tommy McCook and Skajaz. 2/11–16, Chico Hamilton Quintet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 2/8, Special Blend. 2/15, The Uncles with the Footnotes. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 2/9, Charlie Byrd and Laurindo Almeida. 2/10,17, Les Paul Trio. Shows Mon.–Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 2/5, The Flies; The Primatons, Lianne Smith. 2/7, John Stewart. 2/8,9, Comedy with Jane Brucker. 2/10, Sonny Ochs. 2/12, Mofungo; They Might be Giants. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 2/5, Niels Lan Doky & Ray Drummond. 2/6–8, Jim McNeely Duo. 2/9, Michael Weiss. 2/11,12, Michael Weiss and Ray Drummond. 2/13, Hal Schaefer and Brian Torff. **Upstairs:** 2/6 at 8, Amina Claudine Myers, followed by Gail Boggs with Brenda Madison at 10. 2/7 at 8, Anita Michael with Jed Distler, followed by Gail Boggs with Brenda Madison at 10, and Midnight Comedy at midnight. 2/8, Cabaret with New York's finest singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/5–8, 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer-pianist Bob Dorough. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 2/6, Bill Block. 2/7, Lucky 7 and Rosie Rex. 2/9, Blonde Obsession and the Swing. 2/11,18, Guitar Virtuoso Series with Barry Finnerty. 2/14, Dug Rock. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 2/8,11–15, pianist Adam Makowiz with Cecil McBee on bass. 2/9,10, pianist Esther Blue. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/1, singer Barbara Cook in *More Barbara Cook*, Tues.–Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 2/5,6,12,13, Dorothy Stallworth. 2/7,8, Phoebe Legere. 2/9,10, Jill McManus. 2/11, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/7, Phantom, Rocker & Slick. 2/8, Southside Johnny and the Jukes. 2/14, The Howard Stern Show. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 2/5, The Ordinaires. 2/6, Frank Lowe Quintet. 2/7, Paul Bley. 2/8, Cecil Taylor; Ray Anderson Trio. 2/9, Third Kind of Blue. 2/10, Don Friedman Trio. 2/11, Jane Ira Bloom. 2/12, Barry Altschul Band. 2/13, Hugh Ragin Trio. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 2/8, *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. 2/11–22, singer Sarah Dash. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 2/5, Eric Anderson. 2/6, Kristi Rose and the Dying Breed. 2/7, Mighty Joe Young. 2/8, Elliott Murphy. 2/9, Feetwarmers. 2/11–13, L'il Queenie and the Perolators. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **Terrace:** Thru 2/9, pianist Harold Mabern with Jamil Nasser on bass. 2/10, Roger Kellaway Trio with Michael Moore on bass and Ted Dunbar on guitar. 2/14–19, pianist Johnny O'Neal with Lonnie Plaxico on bass. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 2/9, Tommy Flanagan Trio featuring George Mraz and Al Foster. 2/10, Mel Lewis Big Band. 2/11–16, Joe Henderson Quartet featuring Al Foster and Fred Hersch. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 2/5–9, The Les DeMerle Quintet. 2/11, Don Leight and his Masters of Swing. 2/12–16, Bill Berry and his All Star Quintet. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 2/8, pianist Jean Matisse with Marty Rivera on bass. 2/9, guitarist Gene Bertoncini with Michael Moore on bass. 2/10–15, pianist Junior Mance with Marty Rivera on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/5, Buckwheat Zydeco; Loup Garou. 2/6, The Band; Ed Kaercher. 2/7,8, The Band; The Bud Moffett Band. 2/9, The Gadd Gang. 2/12, Grease Band. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 2/5,7, Soozie Tyrell and the Saddlites. 2/6, Showcase. 2/8, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 2/9, comedian Uncle Dirty, Tues.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/9, comedians Ben Creed, Danny Curtis, Randy Credico, Randy Hyten, Richie Gold, and Hiram Kasten, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich and Dick Brooks. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 2/5, magician Imam and comedian Terry Day. 2/6, magician Devlin and Terry Day. 2/7,8, magician/comedian George Schindler. 2/11, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St.,517-2020. A new showcase club spotlighting Stuart Bloom, D.S. Sweedler, Steve Marshall, and host/m.c. Gary Schuman. Shows Wed., Thurs., Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restau-

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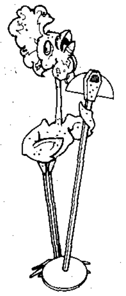

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rant which serves up jazz and dancing. Thru 3/1, The Tommy Furtado Quartet alternating with singer-pianist Glen Covington and his trio, nightly except Sun., from 7:30 to 3 a.m. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.–Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 2/5, Saku and the Sex Machine. 2/6, The Last Poets. 2/13–16, Carnaval featuring Moraes Moreira and Group. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . .Thru 3/1, Larry Adler and his harmonica team up with a "performing piano," Tues.–Thurs at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, from 2/5, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and The Magnificent Force, Sun.–Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 2/9, singer Michele Bautier, Tues.–Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. 2/11–23, singer Keely Smith. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 2/10 at 10, *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/5, Lisa Schubert. 2/6, Tony Disante. 2/7, Jon Andersson; Eric Comstock. 2/8, Grace Cosgrove; Sarah Waxse. 2/9, The Singing Experience. 2/10, Lynn Kearney. 2/11, Barbara Louis. 2/12, Dave McCracken. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 2/15, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753–4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jass Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld play Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing everything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/7,14, The Kathy and Mo Show. 2/10 at 8:30, singer Beryl Anthony Henderson's *Unforgettable: Musical Memoires of Love and Yesteryear.* **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Singer/pianist John Samorian plays every Tues.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 2/5, Lillibet Hitchcock in *Direct from Another Planet.* 2/6, Gillian Lewis; Paul Edwards. 2/7,8, Judy Kreston & David Lahm; Charles Lindberg. 2/9, Jo-Ann Lov; Charles Lindberg & guests. 2/11, Linda Rose. 2/12, Leigh Van. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Feb. 5

3:00/WNCN—Lemmens: *Fanfare;* **Faure:** Sonata for Cello & Piano in d, Op. 109.

WNYC—Berio: *Sinfonia.*

4:04/WQXR-AM/FM—Purcell: Dramatic Music; **Poulenc:** Sonata for Clarinet & Bassoon.

5:00/WNCN—Leclair: Sonata for Flute & Continuo in G, Op. 9, #7; **Schumann:** Romances, Op. 94.

6:00/WNCN—Bach: Partita for Harpsichord #1 in B-Flat; **Geminiani:** Cto Grosso in d, Op. 7, #4.

7:03/WQXR-AM/FM—Beethoven: Piano Trio in E-Flat.

8:00/WNCN—Rameau: Pieces de Clavecin en Concert: Highlights; **Brahms:** Variations on a Theme by Paganini, Op. 35.

WNYC—D'Indy: *Jour d'ete a la montagne;* **Schumann:** *Waldscenen.*

8:05/WQXR-AM/FM—Mozart: Violin Cto #4 in D; **Chausson:** *Poeme.*

9:00/WNCN—Albeniz: Iberia Suite: Highlights; **Chopin:** Nocturne in D-Flat, Op. 27, #2.

Thurs., Feb. 6

3:00/WNCN—Mignone: *Noturno sertanejo;* **Mozart:** *Idomeneo:* Ballet Music.

WNYC—Schoeck: *Notturno;* **Crumb:** *Macrocosmos:* Night Music.

4:04/WQXR-AM/FM—C. P. E. Bach: Trio Sonata in G; **Puccini:** Capriccio Sinfonico.

5:00/WNCN—Vivaldi: *Four Seasons:* Cto for Violin in F, Op. 8, #3, "Autumn"; **Liszt:** Tarantelle di Bravura.

6:00/WNCN—Beethoven: Andante favori in F; **Telemann:** Partita in D.

7:03/WQXR-AM/FM—Live broadcast from the WQXR Concert Theater, featuring the Yuval Trio.

8:00/WNYC—Chamber Music Society of Lincoln Center. With Guests John Weaver, organ, and Marvis Martin, soprano. **Handel:** Cto #3 for Organ, 2 Oboes, Strings & Continuo in g, Op. 4, #3; **Mozart:** Qt for Flute & Strings in G.

8:05/WQXR-AM/FM—Gabrieli: Sonata XIII; **Dvorak:** Sym #9 in e, "New World."

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Gidon Kremer, violin, and Oleg Maisenberg, piano. **Prokofiev:** Sonata for Violin & Piano #1 in f; **Schubert:** Introduction & Variations on "Trockne Blumen," Op. 160.

Fri., Feb. 7

3:00/WNCN—Locatelli: *The Harmonic Labyrinth,* Op. 3, #12; **Haydn:** Qt in F, Op. 3, #5: Serenade.

4:04/WQXR-AM/FM—Ravel: *Daphnis and Chloe,* Suite #2; **Vivaldi:** Sonata in d for 2 Violins and Continuo.

5:00/WNCN—Satie: *Mercure;* **Mozart:** Rondo for Piano & Orch in D.

6:00/WNCN—Beethoven: Variations on "La ci darem" in C; **J. C. Bach:** Sym in E-Flat, Op. 9, #2.

7:03/WQXR-AM/FM—Fossa: Qt #3 in A for Guitar & Strings; **Lehar:** "Where the Lark Sings."

8:00/WNCN—Haydn: Cto for Trumpet in E-Flat, Op. 9, #2; **Franck:** *Psyche:* #4, Psyche and Eros.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Haydn: Sym #85 in B-Flat; **Lalo:** Symphonie Espagnol, Op. 20.

9:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Haydn:** Scottish Folk Songs.

9:06/WQXR—AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Miriam Fried. **Tchaikovsky:** Capriccio Italien; Violin Cto in D; Serenade for Strings.

Sat., Feb. 8

9:05 a.m./WQXR-AM/FM—C. Schumann: Variations on a Theme of Robert Schumann, Op. 20.

10:00 a.m./WNCN—Bach: *Well-Tempered Clavier,* Book I: Prelude & Fugue #5 in D; **Handel:** Cto Grosso in a, Op. 6, #4.

10:04 a.m./WQXR-AM/FM—Bach: "Brandenburg" Cto #6 in B-Flat; **Haydn:** Sym #19 in D.

11:00 a.m./WNCN—Schubert: Scherzo #1 in B-Flat; **Philidor:** *Canon de Versailles a 5 Parties.*

12:00/WNYC—The Salzburg Festival. The London Symphony Orchestra. Claudio Abbado, conductor; soprano Jessye Norman. **Berg:** Three Pieces for Orch, Op. 6; **Mahler:** 5 Songs to Texts of Rueckert; **Stravinsky:** *Petrouchka.*

1:00/WNCN—Mozart: Cto for Piano #21 in C; **Wolf:** *Goethe-Lieder:* Harfenspieler III, "Wer nie sein Brot mit Tranen ass."

1:30/WQXR-AM/FM—Metropolitan Opera Broadcast. **Gershwin:** *Porgy and Bess* (Bumbry, Bradley, Tyler, Conrad, Mosley, Williams, Baker, Arnold/Levine).

2:00/WNYC—Del Tredici: *In Memory of a Summer Day.*

3:00/WNCN—Haydn: Cassation for Lute, Violin & Cello in C; **Tchaikovsky:** *Swan Lake,* Op. 20.

5:00/WNCN—Bach: Partita for Harpsichord #2 in c; **Dowland:** *Sir Henry Guilford His Almaine.*

6:05/WQXR-AM/FM—Bizet: *L'Arlesienne,* Suite #2; **Mozart:** Violin & Piano Sonata in A.

8:00/WNCN—Artist's Image. Alicia de Larrocha. **Chopin:** Berceuse in D-Flat, Op. 57; **Falla:** *Nights in the Gardens of Spain.*

9:00/WKCR—Opera Topics with Lorenzo Alvary. Robert White, Irish tenor.

WNCN—Saturday Night Opera. **Donizetti:** *La Fille du Regiment* (Sutherland, Pavarotti, Royal Opera House, Covent Garden/Bonynge).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Erich Leinsdorf, conductor; violinist Daniel Majeske. **Haydn:** Sym #93 in D; **Szymanowski:** Violin Cto #2; **Wagner:** Symphonic Excerpts from *Parsifal.*

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. **Puccini:** *La Fanciulla del West* (Frazzoni, Corelli, Gobbi).

Sun., Feb. 9

9:04 a.m./WQXR-AM/FM—Beethoven: Six Bagatelles, Op. 126; **Tchaikovsky:** *Romeo and Juliet.*

10:00 a.m./WNCN—Classic Guitar. **Llobet:** Diez Canciones Populares Catalanas; **Granados:** Spanish Dance #4.

WNYC—Griffes: *The Pleasure Dome of Kubla Khan.*

11:00 a.m./WNCN—Bach: Preludes; **Liszt:** Hungarian Rhapsody #4 in E-Flat.

WNYC—Valentine: "Home Sweet Home" Variations.

12:00/WNCN—Chopin: Etudes, Op. 5, #5–8; **Telemann:** Trio in E-Flat.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Brahms:** Variations on a Theme by Haydn, Op. 56a; **Lutoslawski:** Sym #3; **Beethoven:** Sym #5 in c, Op. 67.

WNYC—Thomson: Sym on a Hymn Tune; **Hanson:** Sym #2 , Op. 30, "Romantic."

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; pianist Nikita Magaloff. **Stravinsky:** Sym in Three Movements; **Rachmaninoff:** Piano Cto #1 in f-sharp, Op. 1; **Schnittke:** *In Memoriam;* **Tchaikovsky:** *Francesca da Rimini:* Symphonic Fantasia, Op. 32.

4:00/WNCN—Berlioz: "Roman Carnival" Ov, Op. 9; **Chopin:** Tarantelle in A-Flat, Op. 43.

5:04/WQXR-AM/FM—Corigliano: Clarinet Cto.

6:00/WNCN—Beethoven: Sonata for Piano #30 in E, Op. 109; **Ravel:** *La Valse.*

7:30/WNYC—Sondheim: Suite of Dances from *Pacific Overtures;* **Rorem:** Songs; **Young/Washington:** *Stella by Starlight.*

7:35/WQXR-AM/FM—Mozart: Sym #31 in D, "Paris."

8:05/WQXR-AM/FM—R. Strauss: *Guntram* (Goldberg, Tokody, Solyom-Nagy, Gati, Hungarian State Orch/Queler).

8:30/WNYC—Los Angeles Philharmonic. Leonard Slatkin, conductor. **Erickson:** *Auroras;* **Rudhyar:** *Encounter;* **Adams:** *Harmonielehre.*

Mon., Feb. 10

3:00/WNCN—Scriabin: Etude in b-flat, Op. 8, #11; **Balakirev:** *Russia.*

4:04/WQXR-AM/FM—Smetana: *My Country:* The Moldau; **Chopin:** Polonaise #1 in c-sharp, Op. 26, #1.

5:00/WNCN—Holst: *Planets,* Op. 32: Neptune; **C. P. E. Bach:** Rondo.

6:00/WNCN—Haydn: Trio for Baryton #71 in A; **J. C. F. Bach:** Sonata for Flute & Continuo in D.

7:04/WQXR-AM/FM—Mozart: Harpsichord Cto in D; **Schubert:** Eight Minuets: #1–4.

8:00/WNYC—The Frick Collection. The Salomon String Quartet. **Boccherini:** Qt in E-Flat, Op. 33, #2; **Haydn:** Qt in F, Op. 74, #2.

8:05/WQXR-AM/FM—Mendelssohn: Violin Cto in e, Op. 64; **Hindemith:** *Nobilissima Visione.*

9:00/WNCN—Purcell: *Timon of Athens:* The Masque; **Franck:** *Les Djinns.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soprano Erie Mills, tenor John Aler, baritone Hakan Hagegard. **R. Strauss:** *Don Juan;* **Orff:** *Carmina Burana.*

Tues., Feb. 11

3:00/WNCN—Ravel: Qt in F; **Cilea:** *L'Arlesiana:* "E la solita storia."

4:04/WQXR-AM/FM—Vaughan Williams: Fantasia on a Theme by Thomas Tallis; **Mozart:** Harpsichord Cto in E-Flat.

5:00/WNCN—Handel: Cto Grosso in G, Op. 6, #1; **Chopin:** Etudes, Op. 10, #1–4.

6:00/WNCN—Bach: Toccata & Fugue in d; **Schubert:** German Dances, Op. 33.

7:04/WQXR-AM/FM—Handel: Trio Sonata in B-Flat, Op. 2, #3; **Vaughan Williams:** *The Lark Ascending.*

8:00/WNCN—Gervase de Peyer, clarinetist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Erich Leinsdorf, conductor. **Stravinsky:** *Greeting Prelude;* **Copland-Ramey:** *Proclamation;* **Copland:** *Quiet City;* **Copland:** Piano Cto; **Beethoven:** Sym #6.

8:05/WQXR-AM/FM—Mozart: Sym #35 in D; **Barber:** Piano Cto.

9:00/WNCN—Grieg: Funeral March in Memory of Richard Nordraak; **Various:** Songs and Dances of Cervantes's Time.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; violoncellist Yo-Yo Ma. **Etler:** Cto for Wind Qnt & Orch; **Tchaikovsky:** Sym #5 in e.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, February 5–7 and 10–11

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNEW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
212-764-7000
⑪ **WPIX**
212-949-1100
⑬ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-304-3000
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning (cc)
⑨ Jimmy Swaggart
⑪ Wed/Open Mind
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓢ Tue/**Movie:** Ups and Downs

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ 700 Club
⑬ Great Space Coaster
Ⓗ Wed/Life on Earth: The Compulsive Communicators
Thu/The Alfred G. Graebner Memorial High School Handbook of Rules and Regulations
Ⓢ Wed/Misunderstood Monsters
Fri/The Jilting of Granny Weatherall

6:40
Ⓗ Mon/Adventures of Robin Hood

6:45
㉛ AM Weather
Ⓗ Fri/Rumpelstiltskin

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America (cc)
⑪ The Jetsons
㉛ Ohayo! New York
Ⓗ Tue/Rumpelstiltskin
Ⓢ Thu/**Movie:** Rope
Mon/Waylon Jennings: A Cowboy in London

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Wed/The Valentine's Day That Almost Wasn't
Fri/It's Showtime

8:00
⑪ Challenge of the Gobots
⑬ 3-2-1 Contact
Ⓗ Wed/**Movie:** The Champ
Thu/**Movie:** The Adventures of Buckaroo Banzai
Fri/**Movie:** The Dresser
Mon/**Movie:** Runaway
Tue/**Movie:** Harry & Son
Ⓢ Wed/**Movie:** The Main Event
Fri/**Movie:** Midnight Madness
Mon/**Movie:** Running Brave
Tue/**Movie:** Nate and Hayes

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Scooby Doo
⑬ Mister Rogers' Neighborhood
Ⓢ Thu/Dire Straits: Brothers in Arms

9:00
② Perfect Match
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Love Boat
⑬ Sesame Street
㉛ AM Weather
Ⓦ Wed/**Movie:** Reckless
Thu/**Movie:** Into the Night
Fri/**Movie:** Easy Rider
Mon/**Movie:** This Is Spinal Tap
Tue/**Movie:** Against All Odds

9:15
㉛ Tue/City Comment

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Partridge Family
㉛ Tue/Newton's Apple

10:00
② $25,000 Pyramid
④ Family Ties
⑤ I Love Lucy
⑨ My Favorite Martian
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** The Terry Fox Story
Thu/**Movie:** The Main Event
Fri/**Movie:** O'Hara's Wife
Mon/**Movie:** Turk 182!
Tue/**Movie:** On the Waterfront
Ⓢ Wed/**Movie:** The Safecracker
Thu/**Movie:** Roseanna McCoy
Fri/**Movie:** Never So Few
Mon/**Movie:** The Safecracker
Tue/**Movie:** Gaslight

10:30
② New Card Sharks
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Sally Jessy Raphaël
⑨ My Favorite Martian
⑪ Best Talk in Town

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Divorce Court
⑦ Bruce Forsyth's Hot Streak
⑨ Bewitched
⑪ What's Hot! What's Not?
Ⓦ Wed/**Movie:** Crimes of Passion
Thu/**Movie:** Wuthering Heights
Fri/**Movie:** Hot Dog... The Movie!
Mon/**Movie:** Into the Night
Tue/**Movie:** Runaway

11:30
④ Scrabble
⑤ All in the Family
⑦ New Love American Style
⑨ I Dream of Jeannie
⑪ News
Ⓗ Fri/Not *Necessarily* the News
Ⓢ Thu/**Movie:** Nate and Hayes

12 NOON
② Press Your Luck
④ Super Password
⑤ ⑨ News
⑦ Ryan's Hope
⑪ Odd Couple
Ⓗ Wed/**Movie:** St. Helens
Thu/**Movie:** Fandango
Fri/**Movie:** Harry & Son
Mon/**Movie:** Dreamscape
Tue/**Movie:** Skokie
Ⓢ Wed/**Movie:** Running Brave
Mon/**Movie:** The Flamingo Kid
Tue/**Movie:** The Empire Strikes Back (cc)

12:30
② Young and the Restless
④ Search for Tomorrow
⑤ Midday
⑦ Loving
⑪ Wed/**Movie:** Prescription: Murder (1967). Peter Falk, Gene Barry. A psychiatrist and his female patient scheme to kill his wife and have it appear to be the result of a robbery.
Thu/**Movie:** The Spy With the Perfect Cover (1967). Robert Lansing, Dana Wynter.
Fri/**Movie:** The Rare Breed (1964). James Stewart. British woman can't decide whether to marry a ranch owner or a former associate.
Mon/**Movie:** The Dark Mirror (1946). Olivia de Havilland, Lew Ayres. A doctor must figure out which twin sister is normal and which is a murderess.
Tue/**Movie:** Body and Soul (1947). John Garfield, Lilli Palmer.
Ⓢ Fri/Waylon Jennings: A Cowboy in London

1:00
④ Days of Our Lives
⑦ All My Children
⑨ Joker's Wild
Ⓦ Wed/**Movie:** Blame It On the Night
Thu/**Movie:** Honeysuckle Rose
Fri/**Movie:** Chained Heat
Mon/**Movie:** Crimes of Passion
Tue/**Movie:** 2010

1:30
② As the World Turns
⑤ Hour Magazine
⑨ Tic Tac Dough
Ⓗ Thu/**Movie:** Runaway
Ⓢ Thu/**Movie:** To Be or Not to Be
Fri/**Movie:** The Flamingo Kid

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Wed/Barbra Streisand—The Broadway Album
Fri/**Movie:** Arabian Adventure
Mon/**Movie:** Fandango
Tue/**Movie:** Video Jukebox
Ⓢ Wed/**Movie:** The Tartars
Mon/**Movie:** Meet Me in Las Vegas

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Mask
Ⓗ Tue/**Movie:** The Goodbye Girl
Ⓢ Tue/**Movie:** Roseanna McCoy

3:00
② Guiding Light
④ Santa Barbara
⑤ Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons
⑬ Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓗ Wed/**Movie:** The King of Comedy
Ⓦ Wed/**Movie:** Reckless
Thu/**Movie:** Into the Night
Fri/**Movie:** Easy Rider
Mon/**Movie:** This Is Spinal Tap
Tue/**Movie:** Against All Odds

3:30
⑤ She-Ra
⑪ The Transformers
⑬ Wed/This Old House
Thu/Square Foot Gardening
Fri/Food for Thought
Mon/All New This Old House
Tue/House for All Seasons
Ⓗ Thu/The Alfred G. Graebner Memorial High School Handbook of Rules and Regulations
Mon/Barbra Streisand—The Broadway Album
Ⓢ Thu/Joshua's Confession
Fri/It's Showtime

4:00
② Quincy
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Vega$
⑪ G.I. Joe
⑬ Sesame Street
Ⓗ Fri/Video Jukebox
Ⓢ Wed/Misunderstood Monsters
Thu/**Movie:** Les Miserables
Fri/Faerie Tale Theatre—Cinderella
Mon/The Valentine's Day That Almost Wasn't
Tue/**Movie:** Ups and Downs

4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century
⑪ Good Times
㉛ Mon, Tue/World TV Presents
Ⓗ Thu/**Movie:** The Mysterious Stranger
Fri/Phantom Treehouse
Mon/Adventures of Robin Hood
Tue/Life on Earth: The Compulsive Communicators
Ⓢ Mon/**Movie:** The Brass Ring

5:00
② ⑦ News
④ Live at Five
⑤ Brady Bunch
⑨ Police Woman
⑪ Eight Is Enough
⑬ Mister Rogers' Neighborhood
㉛ Wed/European Journal
Thu/Cityscope
Fri/All About TV
Ⓗ Wed/Life on Earth: The Compulsive Communicators
Ⓢ Wed/**Movie:** The Brass Ring
Fri/The Jilting of Granny Weatherall
Ⓦ Wed/**Movie:** 2010
Thu/**Movie:** Unico in the Island of Magic
Fri/**Movie:** Sorcerer
Mon/**Movie:** Out of the Past
Tue/**Movie:** The Ice Pirates

5:30
⑤ What's Happening
⑬ 3-2-1 Contact
㉛ City Comment
Ⓗ Mon/**Movie:** St. Helens
Tue/Rumpelstiltskin
Ⓢ Thu/The Zertigo Diamond Caper

Weeknights, February 5–7 and 10–11

WED., FEB. 5

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Great Chefs of Chicago
H **Movie:** Dreamscape

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who
S The Valentine's Day That Almost Wasn't

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Rockschool
21 Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** Out of the Past

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Mary
4 Highway to Heaven
5 P.M. Magazine
7 MacGyver (cc)
9 News
11 **Movie:** The Dark Secret of Harry Home (1978). Part II. Bette Davis, David Ackroyd. (Part I, Tue., Feb. 4 at 8 p.m.)
21 Murder Most English: Murder Must Advertise
31 Moments in Time
H **Movie:** Mrs. Soffel
N **Movie:** The Trouble With Harry
S Brothers (cc)

8:30
2 Foley Square
5 **Movie:** Columbo: Dead Weight. Peter Falk, Eddie Albert.
9 **Hockey:** Rangers vs. St. Louis
13 The Tripods
S Best of Bizarre 85 (cc)

9:00
2 Crazy Like a Fox
4 **Movie:** Peter the Great (Conclusion). Vanessa Redgrave. An epic miniseries dramatizing the life of Russia's greatest czar.
7 Dynasty (cc)
13 Planet Earth: The Climate Puzzle
21 Yes Minister
31 Military and the News Media (Part I)
S **Movie:** The Main Event
W **Movie:** Crimes of Passion

9:30
21 Father's Day

10:00
2 The Equalizer
5 11 News
7 Hotel
13 Alfred I. Dupont–Columbia Awards in Broadcast Journalism
21 Boyce Goes West
31 Right to Know
H **Movie:** The Fury
N **Movie:** Full Moon in Paris

10:30
11 News
21 Only When I Laugh
31 Doctor Who

11:00
2 4 7 News
5 Taxi
11 Carson's Comedy Classics
21 Nightly Business Report
S **Movie:** Tomboy
W **Movie:** *Moments of Love*

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
13 On Assignment
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 Masterpice Theatre: Lord Mountbatten—The Last Viceroy (cc)
N **Movie:** Blithe Spirit

12:05
H Joe Piscopo Special

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood

12:40
2 **Movie:** The Ripoff (1979). Lee Van Cleef, Karen Black.
S **Movie:** Bells

1:00
5 Get Smart
7 **Movie:** Hondo and the Apaches (1967). Noah Beery, Robert Taylor.
9 Joe Franklin
11 Comedy Break
W **Movie:** Reckless

1:05
H **Movie:** Reuben, Reuben

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Viva Maria (1966). Brigitte Bardot, Jeanne Moreau.
9 **Movie:** The French Conspiracy (1973). Jean-Louis Trintignant, Jean Seberg. The CIA and French intelligence collaborate in a special arrangement to recover an exiled political leader.
11 Start of Something Big

2:20
S The Honeymooners . . . The Lost Episodes

2:30
4 Ben Casey

2:50
H **Movie:** Easy Rider

3:00
11 Emergency
S Best of Bizarre 85
W **Movie:** Blame It On the Night

3:30
4 Ben Casey
S **Movie:** Running Brave

4:00
9 Joe Franklin
11 Kung Fu

4:23
5 Get Smart

4:30
4 Here's Lucy
H **Movie:** Purple Hearts

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:25
S **Movie:** The Brass Ring

5:30
4 Flying Nun
7 Morning Stretch
11 News

THU., FEB. 6

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Magic of Oil Painting
H **Movie:** Iceman

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who
S **Movie:** Rope

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report
W **Movie:** Wuthering Heights

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Magnum, P.I.
4 Cosby Show
7 Ripley's Believe It or Not! (cc)
9 News
11 **Movie:** Escape From New York (1981). Kurt Russell, Ernest Borgnine.
21 Sandbaggers
31 New York Screening Room
H **Movie:** Christine
N **Movie:** Swann in Love
S **Movie:** Nate and Hayes

8:30
4 Family Ties
5 **Special:** The Making of M*A*S*H
9 Family Feud
13 Currents: The Black Middle Class

9:00
2 Simon & Simon
4 Cheers
7 The Colbys (cc)
9 **Movie:** Agency (1981). Robert Mitchum.
13 Heritage: Civilization and the Jews
21 Saxophone Diplomacy
31 Only One New York
W **Movie:** American Dreamer

9:30
4 Night Court
21 This Old House
31 Neighborhood Voices

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20 (cc)
13 Metroline
21 Austin City Limits
31 On Our Own
H **Movie:** The Clairvoyant
N **Movie:** Honeysuckle Rose
S The Honeymooners . . . The Lost Episodes (cc)

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
13 The Nadine Gordimer Stories: Not for Publication
21 Nightly Business Report
S **Movie:** The French Lieutenant's Woman
W **Movie:** Doing It

11:30
2 Night Heat
4 Tonight Show
5 Dynasty
7 Nightline
9 Racing
11 The Honeymooners
21 Long Island Report

11:45
H **Movie:** Runaway

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
N **Movie:** That Sinking Feeling

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Honeysuckle Rose

12:40
2 **Movie:** The Ultimate Warrior (1975). Yul Brynner, Max von Sydow.

1:00
5 **Special:** Please Help Me Live
7 **Movie:** Do Not Disturb (1957). Doris Day, Rod Taylor.
9 Joe Franklin
11 Comedy Break

1:10
S **Movie:** To Be or Not to Be

1:30
4 11 News
H **Movie:** Bells

2:00
2 News
4 Price Is Right
5 **Movie:** By Love Possessed (1961). Lana Turner, Jason Robards Jr.
9 **Movie:** Project: Kill (1977). Leslie Nielsen, Gary Lockwood.
11 Lifestyles of the Rich and Famous

2:30
4 Ben Casey
W **Movie:** Into the Night

3:00
11 Emergency

3:05
H **Movie:** The Adventures of Buckaroo Banzai
S Dire Straits: Brothers in Arms

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Kung Fu

4:05
S **Movie:** Les Miserables

4:24
5 Get Smart

4:30
4 Here's Lucy

4:55
H **Movie:** Iceman

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:20
S The Zertigo Diamond Caper

5:30
4 Flying Nun
7 Morning Stretch

FRI., FEB. 7

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 People, Pets, and Dr. Marc
H **Movie:** The Goodbye Girl
S **Movie:** Midnight Madness

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
W **Movie:** Runaway

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 Misfits of Science
5 P.M. Magazine
7 Webster (cc)
9 News
11 **Movie:** Night Kill (1980). Jaclyn Smith, Robert Mitchum.
21 31 Washington Week in Review
H **Movie:** Turk 182!
N **Movie:** Another Country
S **Movie:** The Flamingo Kid

8:30
5 All in the Family
7 Mr. Belvedere (cc)
9 Family Feud
13 31 Wall Street Week
21 The Moviemakers: David O. Selznick—A Hollywood Legend

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Diff'rent Strokes (cc)
9 **Movie:** Secrets of Three Hungry Wives (1978). James Franciscus, Jessica Walter.
13 Great Performances: The Cotton Club Remembered
21 **Movie:** Dixie (1943). Bing Crosby, Dorothy Lamour. Musical biography of a famous minstrel man.
31 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part II)
W **Movie:** Hot Dog . . . The Movie!

9:30
7 He's the Mayor

9:45
S Showtime Comedy Close-up

10:00
2 Falcon Crest
4 Miami Vice
5 11 News
7 Fall Guy (cc)
13 On Stage at Wolf Trap—Ella Fitzgerald and Oscar Peterson
31 P. O. V.
H **Movie:** *Losin' It*
N **Movie:** Blood Simple
S **Movie:** Hopscotch

10:30
11 News
21 Inner Runner

SOLUTIONS TO LAST WEEK'S PUZZLES

T	H	R	E	A	D	B	A	R	E					F
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TELEVISION

㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ **Movie:** The Road to Singapore (1940). Bing Crosby, Bob Hope.
㉑ Nightly Business Report
Ⓦ **Movie:** 1001 Erotic Nights

11:30
❷ **Movie:** Magnum P. I.: Memories Are Forever (1981). Tom Selleck, John Hillerman.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

11:45
Ⓗ The Hitchhiker

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ **Movie:** Bread and Chocolate
Ⓢ **Movie:** Mischief

12:15
Ⓗ Not *Necessarily* the News

12:30
❹ Friday Night Videos
❺ Comedy Tonight
Ⓦ **Movie:** Blondes Have More Fun

12:45
Ⓗ **Movie:** Modern Romance

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break

1:30
❼ Eye on Hollywood
⓫ News

1:45
Ⓢ **Movie:** Island of a Thousand Delights

2:00
❹ News
❺ **Movie:** Play Dirty (1969). Michael Caine, Nigel Davenport.
❼ Dick Clark's Nitetime
❾ **Movie:** Russian Roulette (1975). George Segal, Cristina Raines.
⓫ Start of Something Big
Ⓦ **Movie:** Chained Heat

2:09
❷ **Movie:** The Black Windmill (1974). Michael Caine, Janet Suzman.

2:25
Ⓗ **Movie:** The Big Score

2:30
❹ Price Is Right

3:00
❹ Music City USA
❼ Headline Chasers
⓫ Emergency

3:05
Ⓢ Waylon Jennings: A Cowboy in London

3:30
❹ Hit City
Ⓦ **Movie:** Easy Rider

3:55
Ⓗ Video Jukebox

4:00
❷ Newsmakers
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu

4:05
Ⓢ **Movie:** Hopscotch

4:25
Ⓗ **Movie:** The Goodbye Girl

4:27
❺ Get Smart

4:30
❷ **Movie:** Cage Without a Key (1975). Susan Dey, Sam Bottoms.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:30
❾ ⓫ News

MON., FEB. 10

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House
Ⓢ **Movie:** Running Brave

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: The Producers
㉑ Nightly Business Report
Ⓦ **Movie:** Night of the Comet

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** The Octagon (1980). Chuck Norris, Karen Carlson.
㉑ Brainstormers
㉛ Beats of the Hearts: Salsa!
Ⓗ **Movie:** Iceman
Ⓝ **Movie:** 1918
Ⓢ Robin Hood: Cromm Cruac

8:30
❺ All in the Family
❾ **College Basketball:** St. John's vs. Georgetown
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❹ **Movie:** An Officer and a Gentleman (1982). Richard Gere, Debra Winger.
❺ Merv Griffin
❼ **Movie:** Harem (1985). Part II. Omar Sharif, Ava Gardner. (See Sun., Feb. 9, 9 p.m.) (cc)
⓭ American Playhouse: The Adventures of Huckleberry Finn (Part I)
㉑ Nature: Krakatoa—The Day That Shook the World
㉛ Playing Shakespeare
Ⓢ **Movie:** Purple Hearts
Ⓦ **Movie:** Into the Night

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ A Walk Through the 20th Century With Bill Moyers: The Second American Revolution (Part II)
㉑ River Journeys: The Murray With Russell Braddon
㉛ Mini Playhouse
Ⓗ **Movie:** Fandango
Ⓝ Heimat (Part I)

10:30
❾ ⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Adventures of Sherlock Holmes—The Greek Interpreter
㉑ Nightly Business Report
Ⓢ **Movie:** The Flamingo Kid
Ⓦ **Movie:** One Way at a Time

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

11:35
Ⓗ **Movie:** Turk 182!

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
Ⓝ **Movie:** Easy Rider

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓦ **Movie:** Crimes of Passion

12:40
❷ **Movie:** Chu Chu and the Philly Flash (1981). Alan Arkin, Carol Burnett.

12:50
Ⓢ **Movie:** The French Lieutenant's Woman

1:00
❺ Get Smart
❼ **Movie:** The Other Side of the Mountain (1975). Marilyn Hassett, Beau Bridges.
❾ Joe Franklin
⓫ Comedy Break

1:15
Ⓗ **Movie:** Runaway

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Son of Lassie (1945). Peter Lawford, June Lockhart. A young man departs reluctantly for war leaving behind his sweetheart and Lassie's son.
❾ **Movie:** Quick! Before It Melts (1964). George Maharis, Robert Morse. Comedy about two bachelors who go to Antarctica and decide to fly in a planeload of girls.
⓫ **Movie:** Ace Eli and Rodger of the Skies (1973). Cliff Robertson, Pamela Franklin.
Ⓦ **Movie:** This Is Spinal Tap

2:30
❹ Ben Casey

3:00
Ⓗ **Movie:** Losin' It
Ⓢ **Movie:** Waylon Jennings: A Cowboy in London

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Kung Fu
Ⓢ **Movie:** Purple Hearts

4:11
❺ Get Smart

4:30
❹ Here's Lucy

4:45
Ⓗ Not *Necessarily* the News

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

TUE., FEB. 11

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Frugal Gourmet
Ⓗ **Movie:** The King of Comedy
Ⓢ **Movie:** To Be or Not to Be

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: The Greater Sandhill Crane
㉑ Nightly Business Report
Ⓦ **Movie:** The Brother From Another Planet

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Melba
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** Murder Is Easy (1982). Bill Bixby, Helen Hayes. A visiting American professor turns sleuth following the death of seven residents of a quiet English village.
㉑ We'll Meet Again
㉛ Mystery: Adventures of Sherlock Holmes (Part II)
Ⓗ **Movie:** The Brother From Another Planet
Ⓝ **Movie:** Honeysuckle Rose
Ⓢ **Movie:** The Empire Strikes Back

8:30
❷ Charlie & Company
❺ All in the Family
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation: The World of Absolute Zero

9:00
❷ **Movie:** Vital Signs (1985). Ed Asner.
❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
❾ **Movie:** Slither (1973). James Caan, Peter Boyle. A comedy about a colorful group of characters in a frantic search for money.
⓭ Nova: Growing Pains
㉛ **Special:** Roy Ayers
Ⓦ **Movie:** Runaway

10:00
❹ Remington Steele
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ Frontline: Russia—Love It or Leave It
㉑ The Price
Ⓗ The Hitchhiker
Ⓝ Heimat (Part II and Part III)

10:15
Ⓢ **Movie:** Nate and Hayes

10:30
⓫ News
㉛ Doctor Who
Ⓗ **Movie:** Songwriter

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ New Jersey Governor Kean's Budget Message
㉑ Nightly Business Report
Ⓦ **Movie:** Champagne for Breakfast

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
⓭ SCTV
Ⓢ **Movie:** The Keep

12:10
Ⓗ **Movie:** Easy Rider

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓝ **Movie:** Bread and Chocolate
Ⓦ **Movie:** 2010

12:40
❷ **Movie:** The Five of Me (1980). David Birney, Dee Wallace. A man tries to free himself of three personalities while living through the death of a friend and a court trial.

1:00
❺ Get Smart
❼ **Movie:** Comanche Territory (1950). Maureen O'Hara.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy

1:40
Ⓢ **Movie:** Tomboy

1:50
Ⓗ Joe Piscopo Special

2:00
❷ News
❹ Price Is Right
❺ **Special:** The Door Is Always Open
❾ **Movie:** Honeymoon Hotel (1964). Robert Goulet, Nancy Kwan. A groom, whose marriage plans fall through, takes his best friend to a resort for newlyweds.
⓫ Christian Children's Fund

2:30
❹ Ben Casey
⓫ **Movie:** A Covenant With Death (1967). George Maharis, Laura Devon.
Ⓦ **Movie:** Against All Odds

2:50
Ⓗ **Movie:** Modern Romance

3:20
Ⓢ **Movie:** To Be or Not to Be

3:30
❹ Ben Casey

4:00
❺ Get Smart
❾ Joe Franklin

4:30
❹ Here's Lucy
⓫ Kung Fu
Ⓗ **Movie:** Reuben, Reuben

5:00
❹ Here's Lucy
❾ News

5:05
Ⓢ Misunderstood Monsters

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

Weekend, February 8–9

SAT., FEB. 8

6:00
❹ Sonrisas
❺ Young Edition
❾ David Toma
⓫ It's Your Business
Ⓢ Robin Hood: The Cross of St. Ciricus

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
Ⓗ **Movie:** The Terry Fox Story

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry
Ⓢ Shelley Duvall's Tall Tales & Legends: Johnny Appleseed (cc)

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Scooby's Mystery Funhouse/ABC Funfit
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World
Ⓢ **Movie:** The Devil Makes Three

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
❼ Bugs Bunny/Looney Tunes Comedy Hour
⓫ East Side Kids
⓭ Wall $treet Week
Ⓗ **Movie:** Heidi (1968).

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❾ Millionaire Maker
⓭ John McLaughlin: One-on-One
Ⓦ Faerie Tale Theatre: Goldilocks

9:30
❷ Dungeons and Dragons
❼ Ewoks/Droids Adventure Hour
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❾ BJ/Lobo
⓫ Puttin' On the Hits
⓭ Congress: We the People
㉛ Body Electric
Ⓢ **Movie:** Neptune's Daughter
Ⓦ Ringing Bell

10:30
❹ Punky Brewster
❼ Super Powers Team: Galactic Guardians
⓫ FTV
⓭ Congress: We the People
㉛ Owl TV
Ⓗ **Movie:** On the Waterfront

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Last Train From Gun Hill (1959). Kirk Douglas, Anthony Quinn.
❼ 13 Ghosts of Scooby Doo
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
Ⓦ **Movie:** Escape From Diablo

11:30
❷ Astro Minute
❹ Kidd Video
❼ The Littles
⓭ Open Mind

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ Frontline: Growing Up Poor
㉑ Gourmet Cooking
㉛ Video Music Box (Part I)
Ⓢ **Movie:** The Empire Strikes Back

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)
Ⓗ **Movie:** Android

1:00
❷ Kidsworld I
❹ **College Basketball:** Michigan vs. Illinois
❺ **Movie:** The Pit and the Pendulum (1961). Vincent Price, John Kerr.
❾ **Hockey:** Rangers vs. Boston
⓫ **Movie:** Taste the Blood of Dracula (1970). Christopher Lee, Gwen Watford.
⓭ The Shakespeare Hour: Twelfth Night (Part I)
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)
Ⓦ **Movie:** Supergirl

1:30
❷ Kidsworld II
❼ New York Hot Tracks
㉑ Square-Foot Gardening

2:00
❷ **College Basketball:** TBA
⓭ American Playhouse: Valentine's Revenge
㉑ Motorweek
Ⓗ **Movie:** Skokie

2:30
❼ Greatest Sports Legends

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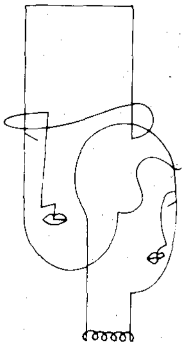

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TELEVISION

㉑ Gourmet Cooking
Ⓢ **Movie:** King David

2:45
⑤ **Movie:** Master Killer (1979).

3:00
④ **College Basketball:** Louisville vs. N. C. State
⑦ Professional Bowlers Tour
⑪ Star Games
⑬ A Walk Through the 20th Century With Bill Moyers: The Second American Revolution (Part I)
㉑ Cats & Dogs
Ⓦ **Movie:** Racing With the Moon

3:30
㉑ Motorweek

4:00
⑨ Cousteau's Riders of the Wind
⑪ Dance Fever
⑬ This Old House
㉑ House for All Seasons (cc)
㉛ World Chronicle
Ⓗ **Movie:** Sahara

4:30
② Sports Special
⑦ Wide World of Sports
⑪ Puttin' On the Hits
⑬ Innovation: Starting Life Too Soon
㉑ Owl/TV
㉛ Cambridge Forum Presents: Preventing Nuclear War
Ⓢ **Movie:** Two of a Kind

5:00
④ **Golf:** Shearson Lehman/Andy Williams Open
⑤ Mission Impossible
⑨ Greatest American Hero
⑪ Fame
⑬ Nova: Horsemen of China
㉑ German Professional Soccer
㉛ All About TV (Part I)
Ⓦ **Movie:** The Breakfast Club

5:30
㉛ Cityscope

6:00
② The People
④ ⑦ News
⑤ What's Happening Now
⑨ Wrestling
⑪ Good Times
⑬ Nature: Rhino on the Run
㉑ Shakespeare Hour
㉛ Only One New York
Ⓗ **Movie:** Murrow
Ⓢ Shelley Duvall's Tall Tales & Legends: Johnny Appleseed (cc)

6:30
② ④ ⑦ News
⑤ Small Wonder
⑪ Gimme a Break
㉛ Eye on Dance

7:00
② ⑨ News
④ Strictly Business
⑤ Too Close for Comfort
⑦ It's a Living
⑪ The Jeffersons
⑬ Newton's Apple
㉑ Wall Street Week
㉛ Ask Congress
Ⓢ Robin Hood: The Cross of St. Ciricus
Ⓦ **Movie:** A Passage to India

7:30
② Wheel of Fortune
④ Fight Back
⑤ Archie Bunker's Place
⑦ **Special:** Faces of the Homeless
⑨ In Search Of
⑪ At the Movies
⑬ Wild America: Designs for Defense
㉑ Moneymakers V
㉛ McLaughlin Group

8:00
② Airwolf
④ Gimme a Break
⑤ **Movie:** Dark Passage (1947). Humphrey Bogart, Lauren Bacall.
⑦ Red Foxx Show
⑨ **College Basketball:** Boston College vs. St. John's
⑪ **Movie:** Foul Play (1978). Goldie Hawn, Chevy Chase. An innocent divorcee gets caught in a strange murder plot, but no one believes her story except the detective assigned to her case.
⑬ Nature of Things: Spinal Chord, Orchids, and Juggling
㉑ Heritage: Civilization and the Jews
㉛ Mini Playhouse
Ⓗ **Movie:** Songwriter
Ⓝ **Movie:** Old Enough
Ⓢ **Movie:** The Breakfast Club

8:30
④ Facts of Life
⑦ Benson
㉛ Looking East

9:00
② **Movie:** Blade Runner (1982). Harrison Ford, Sean Young.
④ Golden Girls
⑦ Lady Blue (cc)
⑬ Mystery: The Adventures of Sherlock Holmes—The Greek Interpreter
㉑ Planet Earth
㉛ Hello Jerusalem

9:30
④ 227

10:00
④ Hunter
⑤ News
⑦ Love Boat (cc)
⑨ Wrestling
⑬ Film on Film: Brown Sugar
㉑ National Geographic Special: Chesapeake Borne (cc)
㉛ Playing Shakespeare
Ⓗ **Special:** The Best of Farm Aid: An American Event
Ⓝ **Movie:** L'Argent
Ⓢ **Movie:** The Empire Strikes Back
Ⓦ Kenny Rogers and Dolly Parton Together

10:30
⑤ Black News
⑪ News

11:00
② ④ ⑦ News
⑤ **Movie:** Solomon and Sheba (1959). Yul Brynner, Gina Lollobrigida.
⑨ Racing
⑪ Tales From the Darkside
⑬ **Movie:** Desire (1936). Marlene Dietrich, Gary Cooper.
㉑ Brown Sugar
Ⓗ **Movie:** Into the Night
Ⓦ **Movie:** The Adventures of Rick Quick, Private Dick

11:30
④ Saturday Night Live
⑦ News (cc)
⑨ **Movie:** Kiss of the Tarantula (1972). Eric Mason, Suzanne Ling.
⑪ The Honeymooners

11:45
② **Movie:** Murder at the Mardi Gras (1978). Didi Conn, David Groh.
⑦ **Movie:** Two-Minute Warning (1976). Charlton Heston, Beau Bridges.

12 MIDNIGHT
⑪ Dempsey & Makepeace
Ⓝ **Movie:** Rope

12:10
Ⓢ **Movie:** The French Woman

12:30
Ⓦ **Movie:** Nightdreams

1:00
④ Ghost Story
⑪ Twilight Zone
Ⓗ **Movie:** Purple Hearts

1:25
⑤ **Movie:** The Apartment (1960). Jack Lemmon, Shirley MacLaine.

1:30
⑨ **Movie:** Racquet (1979). Bert Convy, Linda Day George.
⑪ News

1:50
Ⓢ **Movie:** King David

1:59
② **Movie:** Shirts/Skins (1973). Bill Bixby, Doug McClure.

2:00
④ Ben Casey
⑪ At the Movies
Ⓦ **Movie:** Maria's Lovers

2:30
⑪ **Movie:** Once Before I Die (1965). John Derek, Ursula Andress.

2:45
⑦ **Movie:** Fire Sale (1977). Alan Arkin, Rob Reiner.

3:00
④ **Movie:** Lucky Texan (1933). John Wayne.
Ⓗ **Movie:** Easy Rider

3:28
② **Movie:** Death Takes a Holiday (1971). Melvyn Douglas, Myrna Loy. Death comes to earth in a human form.

3:30
⑨ **Movie:** Rocketship X-M (1951). Lloyd Bridges, John Emery.

3:50
Ⓢ **Movie:** The Breakfast Club

4:00
Ⓦ Kenny Rogers and Dolly Parton Together

4:30
⑪ One Step Beyond

4:40
Ⓗ **Movie:** Songwriter

4:57
② **Movie:** The Witness (1968). Victor Jory, Jack Carter.

5:00
⑨ News
⑪ Life of Riley

5:30
⑨ Millionaire Maker
⑪ News
Ⓢ R.W.

SUN., FEB. 9

6:00
④ Joy of Gardening
⑤ Black News
⑨ In Depth
⑪ Insight
Ⓢ **Movie:** Kidco

6:30
② Kidsworld
④ Journey to Adventure
⑤ Young Edition
⑦ ⑪ Christopher Close-up
⑨ New Jersey People
Ⓗ Emma and Grandpa—Winter

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Robotech
⑤ Hour of Power
⑦ Faith for Today
⑨ Face-off
⑪ Old Time Gospel Hour
Ⓗ **Movie:** The Empire Strikes Back

7:30
② The People
④ Funtastic World of Hanna-Barbera
⑦ This Is the Life
⑨ In the Black: Keys to Success
⑬ Sesame Street (cc)

8:00
② Way to Go
⑤ Jimmy Swaggart
⑦ Insight
⑨ It Is Written
⑪ Frederick K. Price
Ⓢ **Movie:** Les Miserables

8:30
② For Our Times
⑦ Tiempo
⑨ Day of Discovery
⑬ Mister Rogers' Neighborhood

9:00
② Sunday Morning News
④ Visiones
⑤ Plastic Man
⑦ World of Photography
⑨ Oral Roberts
⑪ Josie and the Pussycats
⑬ Sesame Street
Ⓦ **Movie:** Finian's Rainbow

9:15
Ⓗ Fraggle Rock

9:30
④ Positively Black
⑤ Leave It to Beaver
⑦ Wild Kingdom
⑨ Point of View
⑪ Heathcliff
Ⓢ Susie's War

10:00
④ Essence
⑤ Dukes of Hazzard
⑦ America's Top 10
⑨ Sunday Mass
⑪ Super Sunday
⑬ Reading Rainbow
Ⓗ The Alfred G. Graebner Memorial High School Handbook of

Rules and Regulations
Ⓢ **Movie:** Rocky

10:30
② Face the Nation
④ First Estate: Religion in Review
⑦ Entertainment This Week
⑨ Meet the Mayors
⑪ Three Stooges
⑬ Family Classics: The Prince and the Pauper

11:00
② Wall Street Journal Report
④ Today in New York
⑤ **Movie:** Shark (1968). Burt Reynolds, Arthur Kennedy. An underwater search for sunken treasure leads to betrayal, murder, and a climactic shark attack by a white shark.
⑨ David Toma
⑪ FTV
⑬ Wonderworks: Hockey Night
Ⓗ **Movie:** The Main Event

11:30
② Newsmakers
④ News 4orum
⑦ This Week With David Brinkley
⑨ World Tomorrow
⑪ **Movie:** Abbott and Costello Go to Mars (1953). Bud Abbott, Lou Costello.
㉑ Wall $treet Week
Ⓦ **Movie:** Top Hat

12 NOON
② The People
④ McLaughlin Group
⑨ Dr. Schuller
⑬ Currents: The Black Middle Class
㉑ Tony Brown's Journal
Ⓢ The Honeymooners . . . The Lost Episodes

12:30
④ Meet the Press
⑦ Eyewitness News Conference
⑬ Inside Albany
㉑ **Movie:** Million Dollar Kid (1943). Leo Gorcey, Huntz Hall.

12:45
⑤ **Movie:** Impasse (1969). Burt Reynolds, Anne Francis. Two friends seek out a cache of gold bullion on Corregidor.

1:00
② Busch Classic
④ **College Basketball:** Georgia Tech vs. Duke
⑦ Like It Is
⑨ **Movie:** Zero to Sixty (1978). Darren McGavin, Sylvia Miles.
⑪ **Movie:** The Forgotten City of the Planet of the Apes (1974). Roddy McDowall, Ron Harper.
⑬ Firing Line
Ⓗ **Movie:** Mrs. Soffel
Ⓢ **Movie:** The Tartars

1:15
Ⓦ **Movie:** Swing Time

1:30
② **Special:** NBA All-Star Game

2:00
⑦ Ebony/Jet Showcase
⑬ Great Performances: The Cotton Club Remembered
㉑ Japan: The Changing Tradition
㉛ World TV Presents

2:30
⑤ **Movie:** The Longest Yard (1974). Burt Reynolds, Eddie Albert.
⑦ Hollywood Close-up
㉑ Sports Report
Ⓢ **Movie:** The Main Event

3:00
④ Sportsworld
⑦ Bob Uecker's Wacky World of Sports II
⑨ **Movie:** Murder My Friend (1970). Burt Reynolds, Richard Anderson.
⑪ **Movie:** Midnight Offerings (1981). Melissa Sue Anderson, Mary McDonough.
⑬ America's Musical Theater: Treemonisha
㉑ World
㉛ Kup's Show
Ⓗ **Movie:** The Champ
Ⓦ **Movie:** Breakin' 2 Electric Boogaloo

3:30
⑦ **Boxing**

4:00
④ **Golf:** Shearson Lehman/Andy Williams Open
㉑ Inside Albany
㉛ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part II)

4:30
② Sports Sunday
⑦ Wide World of Sports
⑬ About Tap
㉑ Great Parks of the World
Ⓢ **Movie:** Rope

5:00
⑤ Kojak
⑨ Black Sheep Squadron
⑪ Fame
⑬ Heritage: Civilization and the Jews
㉑ Undersea World of Jacques Cousteau
㉛ Mystery: Agatha Christie's Miss Marple—The Moving Finger (Part II)
Ⓦ **Movie:** Puss 'n Boots Travels Around the World

5:15
Ⓗ Fraggle Rock

5:45
Ⓗ **Movie:** The Empire Strikes Back

6:00
② ④ ⑦ News
⑤ **Movie:** The End (1978). Burt Reynolds, Dom DeLuise.
⑨ Police Story
⑪ **Movie:** Rear Window (1954). James Stewart, Grace Kelly.
⑬ Planet Earth: The Climate Puzzle
㉑ McLaughlin Group
Ⓢ **Movie:** Kidco

6:30
② ④ ⑦ News
㉑ Adam Smith's Money World

7:00
② 60 Minutes
④ Punky Brewster
⑦ Disney Sunday Night Movie: The Blue Yonder (cc)
⑨ Street Hawk
⑬ Wonderworks: The Lone Star Kid
㉑ Wild America
Ⓦ **Movie:** Harry & Son

7:30
④ Silver Spoons
㉑ Computer Chronicles

8:00
② Murder She Wrote
④ **Movie:** Under Siege (1985). Peter Strauss, Hal Holbrook. Dramatizes America's response to acts of terrorism.
⑤ Star Search
⑨ David Toma
⑬ Nature: Krakatoa—The Day That Shook the World
㉑ Mystery: Agatha Christie's Miss Marple—The Body in the Library (Part III)
㉛ From Oregon With Love
Ⓗ **Movie:** Splash
Ⓝ **Movie:** The Dresser
Ⓢ **Movie:** Rocky

8:30
⑨ Face-off
⑪ Lifestyles of the Rich and Famous

9:00
② **Movie:** Child's Cry (1985). Lindsay Wagner.
⑤ Merv Griffin
⑦ **Movie:** Harem (1985). Part I. Omar Sharif, Ava Gardner. At the turn of the century, a beautiful young American woman is kidnapped and sold to a Turkish harem. (cc)
⑨ New Jersey People
⑬ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
㉑ Guatemala: When the Mountains Tremble
㉛ America's Musical Theatre: The Cradle Will Rock (Part I)
Ⓦ **Movie:** Rocky

9:30
⑨ In Depth
⑪ Keys to Success

10:00
⑤ ⑪ News
⑨ Hispanic Horizons
⑬ The Shakespeare Hour: Twelfth Night (Part II)
Ⓗ **Movie:** The Main Event
Ⓝ **Movie:** Blithe Spirit
Ⓢ Brothers

10:30
⑤ Sports Extra
⑨ Meet the Mayors
⑪ Watch on Washington
Ⓢ Best of Bizarre 85

11:00
② ④ ⑦ News
⑤ Taxi
⑨ World Tomorrow
⑪ Odd Couple
⑬ The Tripods
㉑ Ask Congress
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** The Ambassador

11:15
② News

11:30
⑤ Blue Night
⑦ News
⑨ Millionaire Maker
⑪ The Honeymooners
⑬ SCTV
㉑ European Journal

11:45
② Sports Update
⑦ Sports Special
Ⓢ **Movie:** A Nightmare on Elm Street

11:55
Ⓗ **Movie:** Mrs. Soffel

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie:** The Terrorist (1975). Sean Connery, Ian McShane.
⑨ Jimmy Swaggart
⑪ Star Trek
⑬ Monty Python's Flying Circus
㉑ Crime File
Ⓝ **Movie:** Full Moon in Paris

12:30
④ **Movie:** My Favorite Brunette (1947). Bob Hope, Dorothy Lamour. Comedy about a photographer mixed up with mobsters.
⑤ Naked City
Ⓦ **Movie:** Finian's Rainbow

1:00
② Barnaby Jones
⑨ **Movie:** Topaz (1969). Frederick Stafford.
⑪ Tales From the Darkside

1:25
Ⓢ **Movie:** The Main Event

1:30
⑤ David Susskind
⑪ News

1:50
⑦ **Movie:** Dan Candy's Law (1973). Donald Sutherland.

1:55
Ⓗ **Movie:** Christine

2:00
② News
④ Positively Black
⑪ Star Games

2:30
④ First Estate: Religion in Review

3:00
④ News
⑨ **Movie:** Elmer (1977). Philip Swanson.
⑪ **Movie:** The Red Badge of Courage (1974). Richard Thomas, Michael Brandon.

3:25
Ⓢ **Movie:** Rope

3:30
⑤ World Vision

3:50
Ⓗ **Movie:** Too Scared to Scream

4:30
⑪ One Step Beyond

5:00
⑨ News
⑪ Life of Riley
Ⓢ Susie's War

5:30
⑦ Morning Stretch
⑪ News

5:35
Ⓗ Remember When: It'll Never Fly—The Story of American Inventors
Ⓢ **Movie:** Les Miserables

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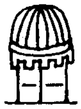

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NEW YORK REAL ESTATE

APARTMENTS
Furnished/Unfurnished
Manhattan

60's East Side—Decor furn, 2BRs, 2bths, spec vus, hi flr, lux bldg., pool, health club, gar fac. Avail immed. No Co's, 1yr sublse. $5500/mo. 212-570-0124.

Ex Lg 1 BR—24hr drmn 1 blk from Tiffany's completely furnished, linens, china etc. 1 yr lease. By owner. 212-307-5999.

35th St. East— Btwn Lex and Park, decorator furn, 1 bdrm, gdn terr, no fee, $1500 per month. 212-564-8015.

Spectacular Penthse/Duplex—(31st & 32nd flrs). Midtown South. Formal DR, LR w/built-in fplc, terr, 2 BR, 2 bths, fab vus. 1-3 yr lease. $4500 per month. Furn/unfurn. 212-420-0744.

For Rent, 57th & 6th Ave—Luxuriously furn penthse pied a terre. Mint condition, 24 hr drmn building. $2000 per month. By owner 212-757-3338.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

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Manhattan

WEST END AVE **24hr Sec Bldg**
1BR lux apt., sunken LR, all rms face WEA, kit & bth w/wndws, huge foyer. Ask $300K, Mtn $430. Principals Only.
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Just REDUCED to $535K to SELL NOW
6 rms, sunny, quiet, prewar, LR, wbfp, FDR, 2BRs, 1 maid's, 2bths, clsts galore.
Mint cond. 57th/Sutton. Maint. $868.
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W. 63rd St. **Magnificent View**
"JEWEL BUILDING" of the LINCOLN CENTER AREA
Ex Lg 3 BR, 2 bth, Ex Lg LivRm, DinRm, den, marble wet bar, total 1,750 sq ft. Hi flr overlooking Central Park. Fully furn & designer decorated. Immediate occupancy. Value praised $900,000. Price $750,000. Call owner between 10am-6pm. Health club & gar in bldg, 24 hr drmn & concierge.
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Residence: 751-5253

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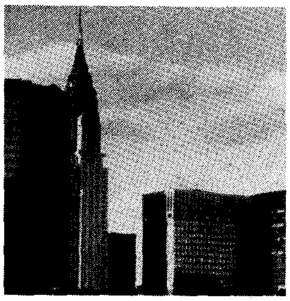
Residence: 696-4105



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Manhattan

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True English stucco, & heavy slate roof, great for entertain'g, 8 rms, 3 newish baths & addit'l sep wing for fam. rm/bedrm & bath, great for studio, Pel Man. See it.
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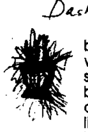

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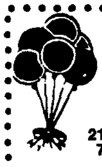

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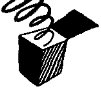

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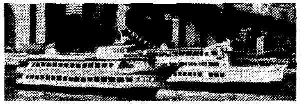

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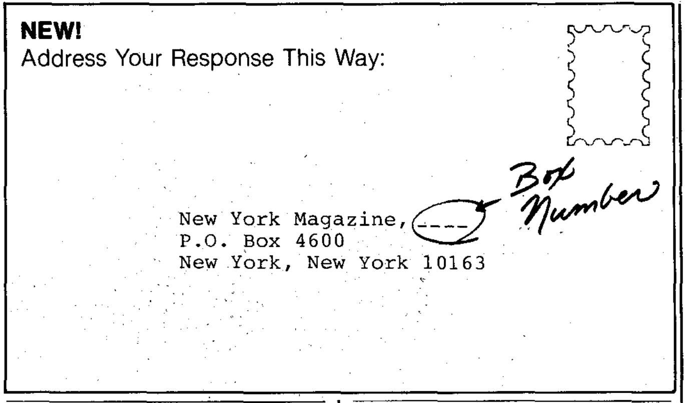
STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-5420. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



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STRICTLY PERSONALS

Hey...You...Wait A Minute!—Very handsome, warm, honest, successful male, 29, with a sense of humor and high standards (at $25 a line who wouldn't only concentrate on the good stuff?) who enjoys theater, *great restaurants and cooking* (needs work) seeks a very pretty, slim, professional woman, with wit, character and above all, a warm smile. Photo required. NYM G529.

Attractive, Blond Lady Lawyer—Petite, warm, non-smoker, widow, loves jazz, ballet, movies, swimming, giggling. Seeks mensch, late 40's-50's to share any of the above, friendship and romance. Please send letter and photo. NYM H312.

Very Pretty Attorney—30, Jewish, Ivy grad, *never married, slim, warm, seeks* marriage-minded male high achiever, JD, MD, etc. Photo/note/bio. NYM V624.

Bright, Warm, Creative Woman—31, 5'6", attractive, seeks man, 32-42, who is intelligent, warm, honest, family-oriented and successful for lasting friendship, love and romance. NYM V698.

Jewish-Spanish, Professional Woman—28, seeks intelligent, romantic man with a zest for life/people. Enjoys dancing, skiing and tennis. Photo/note. NYM V635.

White-Haired Male—Wishes to assist slender, happy, sensual female in getting past the rough spots in life. NYM G706.

Slightly Offbeat In Corporate World—Successful, attractive Manhattanite, downhill skier, smoker, Jewish, 32, seeks brainy male, 30-45. NYM G707.

Are You A Full-Figured Woman?— If so, then this cute, warm male, 31, would like to hear from you. NYM G715.

This Woman Is Hazel-Eyed—Dark-haired, very pretty, witty, sensitive, well-educated, of good background and 28. This woman's man would be thoughtful, loving, successfully employed, ready to make a commitment, Jewish. Photo/phone/note. NYM A362.

It's Time We Met—Male, 32, seeks female, 24-34, to form bright, attractive, *caring, fun-loving couple.* NYM A378.

Charming, Old-Fashioned Lady—Sensitive, fun-loving and serious, very pretty green-eyed lawyer with style, gracious Park Ave apartment, 46, Jewish, divorced. Seeks special gentleman, 48-58, for happy ever-aftering. NYM H319.

Classy, Fun-Loving—5'7", Jewish lady, seeks sincere, intelligent gentleman, 45-55. Note/phone/photo. NYM V623.

Unusual—And gifted woman looking for *friend - truth, goodness and beauty.* NYM V699.

Sincere, Supportive Male, 33—6'1" and fit. Consider myself attractive with common sense and sense of humor. Enjoy sports, movies, dining out and NYC. Seeks easygoing female, 22-30, with old fashion values and similar interests. Photo/bio/phone. NYM V683.

Smart, Slim And Successful—But with soft heart. Good-looking, petite entrepreneur seeks good-looking, together man, 30-45, who believes the concept of communication is more than writing a memo. Photo appreciated. NYM V677.

Not Many Like This Around—Successful lawyer, CT resident, Manhattan commuter, 46 (look and think much younger), well-educated, handsome, athletic, emotionally and economically secure. I am curious and *daring, strong of soul and character,* a confirmed optimist and incurable romantic. I have interests from A to Z which include music, sports (participant and spectator) museums, theater, reading, Times crossword puzzles, guitar, good conversation, good friends, the excitement and vitality of the city and the peace and tranquility of the country. You are a very special, intelligent, fun-loving, sensitive woman, age 28-37, with a good sense of humor. You are beautiful inside and out, ready to share the niceties of life and to experience and work on that super relationship which will allow us (and our children?) to grow old together. Note/phone. Photo is possible. NYM V668.

Hello Dear Sir—Are you a cultured man in your sixties, sensitive, sophisticated, successful, wanting to meet attractive, charming woman, intelligent, chic, cheerful, musical in creative profession? Be a good sport and reply. NYM G708.

Freaking Out!—Want and desire a lovely, level-headed, responsible woman. Please respond to this 31-year-old, tall, *dark, handsome, successful businessman* (me!). Photo/bio a must. NYM V669.

Young-Looking, Pretty—39-year-old female; down-to-earth with a sense of humor; slim, trim and athletic; warm and loyal; both family and career-oriented. Seeks Manhattan gentleman who is ambitious, highly educated, sports-minded, Christian background, warm, energetic, personable, with a sense of humor and not previously married. NYM H318.

Westchester Exec, 34—Seeks attractive, *slim, petite female to share life's finer* delights including fine dining, theater, and dancing. Photo/phone. NYM T002

Billowing Sails, Beautiful Sunsets—And much more beckons the 30's woman for this 40's businessman/sailor. We are bright, successful, tall, slim, attractive, romantic, warm, caring and could share the fun and peace of sailing. I reside in Manhattan. Boat in CT. Photo and brief note. We'll chat. NYM V670.

Fred And Ginger—Bogie and Bacall. Nick and Nora. Gershwin and Springsteen. Tennis and beaches. Spahn and Sain. Fantasy and reality. Me (Jewish, 42, 6') and You (?). Note/phone. Photo helps. NYM H320.

It's Over For Us—If you ever lie, litter, brag, or have evil in your eye. It will never even get started if you smoke, mention astrology, get into your own tan, or own a poodle. Optimistic woman, slim, high class, Jewish gypsy loner, 29, would possibly love to meet you. Photo. NYM V671.

Striking East-Side Beauty—31, 5'5", slim, sensual Jewish brunette, beautiful eyes, refined, Ivy grad, successful executive. Loves tennis, working-out, beaches, theater, music, art, cooking, travel. Seeks an attractice, successful, Jewish man with class, 34-45, who wants someone special. Photo/phone/bio. NYM G725.

Playful, Exuberant, Quite Handsome—Jewish man, 37, strong yet gentle, secure and successful with commitment to social justice and inner growth. Seeks kindred spirit for it all. Photo appreciated. NYM H321.

Are You A Very Successful Man—Who demands a partner of achievements, sophistication and style? If so, let's meet. I am a very attractive, sexy, late 30's, European female designer who desires your company for champagne, concerts, travel and laughs. Photo/phone. NYM G672.

Send a
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IN *NEW YORK'S*
Classified Announcements Section. $25 a line, 2 line min.
DEADLINE: February 3,
ON SALE DATE: February 10.
MC VI AX 212-880-5420

Classy, Attractive Blond—Brainy and articulate, seeks tall man with class and brains, non-smoker, 55-65, to laugh, *dance and enjoy.* Bio/phone. NYM V673.

Beautiful Manhattan Woman—26, slim, warm and witty, enjoys skiing, sailing, etc. Desires an attractive, slim, athletic, caring Yuppie man, 27-35, to share good times and a special relationship. Photo/phone. NYM G726.

Petite Oriental Lady—Loving, traditional, loyal, 30. Seeks professional Caucasian/Asian gentleman, successful, caring, decent, for marriage. Bio/phone/photo. NYM A365.

Sensitive, Complex, Intelligent—Black woman seeks serious relationship. I am 35, with a passion for music, books, baseball, walks, and quiet conversations. You must be a tall, successful, professional male, 35-45, with similar interests and the time to devote to a relationship. Recent photo a must. Bio/phone. NYM T005.

Attractive, Slim, Well-Traveled—34-year-old female, French-educated, Jewish, family-minded, wishes to meet very fine gentleman up to 40, with nice attrib*utes. Photo/descriptive letter:* JAF Box 1110, NY, NY 10116.

I Am Attractive, Intelligent—Successful and interesting. Seeking thin, pretty, worldly lady. Intelligence desired but not necessary. You are 25-35, fit and trim, enjoy sports and nightlife. Photo a must/phone. NYM G727.

Adorable 43 Years Young—Stylish, slim, from NJ. Looking for very pretty woman, slim, 30's plus, non-smoker. Photo, please. NYM G729.

Everything You Want—You'll find in this beautiful, classy, intelligent, successful, 5'5", Jewish businesswoman who possesses warmth, sensitivity and a caring heart. You have what I'm looking for if you are a very successful,strong, intelligent, Jewish male, 60's, who also possesses class, intelligence, generosity of heart and spirit, and is searching to enjoy all the best life has to offer. All non-smokers please send note/phone. NYM T006.

Successful Executive—PhD in medical science, early 40's, workaholic, seeks slim, attractive female, 29-35, 5'8" or less, for sharing the good life. Must be professional with a career. Photo/bio essential. NYM B006.

Businessman, Lover Of The Arts—Seeks a sincere and loving relationship with an aspiring musician, dancer, or actress, slim and pretty, 20's to early 30's. I will love you and support you so that we can both be the best of what we are. I am early 40's, 5'11", good-looking, non-smoker. Exchange pictures, please. NYM A371.

God Seeks Goddess; Nothing Less!—Photo (full body), phone. NYM V675.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

The Best—Wife and mother material seeks the best husband and father material. Jewish female, 33, pretty, smart, professional, caring and honest seeks a Jewish male who values the warmth of a trusting, sensitive, fun-loving woman. Never married. Nonsmoker. NYM A367.

Exotic Lady—Wants bright, handsome, built man, 35-40, 5'11" up. NYM V676.

Male Dialysis Patient—Creative, successful writer. 38, bright, attractive and insightful Manhattanite. Seeks bright, petite, slim woman with great attitude, sense of commitment, and desires lasting relationship. Enjoy the arts, biking, cooking, plants and dialogue. Phone, photo a must and address. Prefer writing first. NYM G728.

Short, Bald and Handsome—36, 5'6", athletic, perceptive, sensitive, nontrendy, successful businessman. Seeks serious relationship with a bright, warm, attractive, non-smoking, adventurous woman with lively sense of humor, 27-37, who likes travel, skiing (or wants to learn), movies, quiet times. Note/photo/phone. NYM A368.

Seeking Good-Looking, Caring—Woman, 30's to early 40's. I'm bright, attractive, professional, divorced, 50, sense of humor. For relationship. Photo important. NYM T007

Handsome Male Real Estate Exec—35, looking for dynamic female willing to live on Martha's Vineyard, 28-35, send letter/phone/photo. NYM A369.

In A Bull Market Be Bearish—Sensitive, giving, 31, Ed.D., 5'3", 130, seeks serious professional, Jewish male. NYM V674.

Are You An Extraordinary—Single Jewish man, seeking a beautiful, vibrant, sensual, sophisticated, successful, creative, loving and nurturing woman for a lifemate? If so, this late 30's composer would like to meet you. NYM V678.

Successful, Sincere, Secure—Spunky, short, slightly chubby, professional lady, 43. 5'3", seeks vibrant, affectionate, huggable male with sense of humor for friendship and much more. NYM V650.

Tall, Striking And Exuberant—Businesswoman, 30, gregarious and warmhearted. Seeks tall, professional Jewish man, 30-40, with like qualities. Sense of humor a must! NYM H322.

Wealth, Sensuality, Class—3 important factors for my lifestyle. If you are a man, 50 plus, who knows how to enjoy life, I am the perfect combination. Note/phone. Photo not necessary. Love surprises! Rolls Royce, sable, emeralds. NYM V679.

Real Man, Incredible Guy—Strong, understanding, sincere, handsome, very sophisticated, age 40, tall and thin, president of large corporation, lives the good life with all the benefits that success can buy. Divorced, no children. I will not participate in the singles' scene, singles' bars are not my style. I don't know if these ads work, but I'm willing to try in order to meet a beautiful, intelligent, sophisticated lady to develop a friendship and possibly more. Please send your photo, you may be delighted with the results. NYM G731.

Male Order Surgeon—26, Jewish, shy but outgoing, serious but fun-loving, likes swimming, dancing, hugging, travel. Seeks to idolize witty female with great bone structure and alluring sensuality. Must have own pedestal. No inquiries processed without photo. NYM B005.

Classy, Attractive, Fun-Loving—Energetic executive, Jewish woman, mid 30's, wants to meet a man who has achieved success, retained his sense of humor, 40 plus, handsome, dynamic, passionate and loyal. I love travel, adventure and San Francisco. Sent photo. NYM V680.

Unbelievably Unpretentious—Uniquely nice, MBA, 28, beautiful and fun-loving, seeks cultured, sensitive, charismatic man to enjoy NYC with. Please send photo, phone, note. NYM V681.

Collector's Item—Mint condition, handsome male, 55, 5'9", Wasp. Best described as man of eclat, elan, and exuberance. Seeks warm, attractive woman of style and discernment who possesses similar attributes. Businessowner, I travel often on business and pleasure. Excellent dancer who enjoys fine dining, theater, art and auctions. Would like to share this lifestyle with the right woman, preferably non-smoker. Please reply with photo and phone. NYM V682.

Marriage-Minded Female—44, divorced, attractive, bright, loving, seeks one man to be the most important person in her life. NYM G734.

Attractive, Slim, Romantic—Jewish woman, analyzed, successful in business, early 40's. Seeks similar marriage-minded man, 45-60, with a good sense of humor who enjoys theater and travel. Photo/phone/letter. NYM V684.

Man With A Goal—44, 6', Jewish professional, seeks that special woman (30's). If you too are attractive, have a good sense of humor and are looking for a serious relationship, please send note/photo/phone. NYM G730.

Architect Looking For Ms. (W)Right—If your specifications are female, 30 or under, 5'6" or under, 130 pounds or under, Oriental, black or white, good conversation, sports, art, cars, movies, travel, the finer things. Then please let me hear from you. Send note/phone/photo. POB 20888, Midtown Station, NYC, 10129.

In Quest Of—Tall, fun-loving, spontaneous, sensuous male, 25-35, who looks and feels marvelous! Photo. NYM V630.

Attractive, Successful Artist—Charming, capable woman professor, 31, seeks cultured, spirited, successful man for serious relationship. NYM G690.

Skier?—Successful, attractive, blond, affectionate, Ivy-educated real estate investment banker, 36, seeks very successful man to share Vermont ski condo, tennis, backpacking, sailing, marriage, and child rearing. Photo, please. NYM G692.

Say You, Say Me—You: successful, tall and funny. Drawn to the ocean and sincere emotion. Can handle a beautiful, animal-loving, theatrical woman-child, 32, with brains and desire for serious relationship with a man who makes me laugh, not cry, who's mature, open and wants to try. 35 and up. Note/photo/phone. NYM V613.

Valley Guy—Misplaced in NYC with yuppie tendencies. 31-year-old, attractive, non-smoking, fun-loving, Jewish businessman. Seeking a one-in-a-million woman, 22-30, sincere, petite, intelligent, but yet dynamic. Include photo/bio/phone. NYM V614.

Politics Turn You On?—Consider NY the center of the universe? Are you a Jewish male, 25-45, with a social conscience and a fantastic sense of humor, seeking a Jewish (non-religious) woman, 30, funny, shapely, enthusiastic, straightforward and special? I'm waiting for your note/phone. NYM H313.

Attractive, Shapely, NYC Professional—Financially secure, CT female resident, seeks professional, financially-secure male with high ideals and integrity. If you are between 42-55 and want to share a wide range of interests with a sincere, joyful, fun-loving woman, please contact me. Photo appreciated, but not necessary. NYM V615.

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. Bio/photo/phone. NYM H300.

Petite, 53, Currently Blond—Low-keyed personality, sense of humor, nearby LI resident, seeks "glowing embers with occasional lick of flame." Anybody out there? NYM V617.

Tall, Handsome, Fit, CT Male—28, seeks good-looking, affectionate, romantic female for love and a steady relationship. Phone/photo, please. NYM V618.

Classy, Blond Attorney—Very attractive, intuitive, intelligent and athletic female with great sense of humor, seeks stable, tall, dark, professional and very intelligent, ambitious male, late 30's to 40's, with a taste for the finer things in life and an interest in building a permanent relationship. Photo/bio a must. NYM G693.

Jewish Exec—50, 5'9", seeks brainy, leggy, sexy gal with style to share fine living and loving. NYM G694.

Heaven Can't Wait—Cute, professional, Manhattan woman, 24, seeks handsome, sincere, professional man, 24-35, nonsmoker. Photo/phone. NYM V619.

Vivacious, Warm, Upbeat—Intelligent, Jewish widow. Pretty, shapely, 5'7". Mid 50's. Bergen County. Seeks non-smoking man for long-lasting, quality relationship. NYM V620.

Professional Female From Japan—38, seeks American or non-American male, 30-45, who is well-educated and attractive. Photo helpful. NYM G695.

Decent-Looking, Trim, Successful—Mid years, central NJ guy, seeks nice gal, 35-50. Smoke, drink okay. No drugs, princesses or fatties. Hope you ski, like boats. NYM V621.

Pretty, Blond Doctor—Blue-eyed, Jewish, 31, happy, secure, romantic, great sense of humor, enjoys NY night life. Looking for the right chemistry with handsome, successful professional who is sensitive, stable, has sense of humor, knows what he wants from life and how to enjoy it. Bio/photo, please. NYM V638.

Tall, Slim, Good-looking—White male, 6'2", 175 lbs, 36, in good shape and Manhattan resident who works long and hard weekdays, seeks female, 30-40, who perhaps does the same and would like to share interesting yet low-key weekends together. I'm down-to-earth, bright, perceptive and tender with a wry sense of humor and I hope this brief description will make you curious enough to respond. Smoker preferred. Photo/phone/note, please. NYM G696.

Let's Share Fantasies—Attractive, secure, sensitive, aggressive, sensual lady, 38, who still believes we can have it all. We will be both friends and lovers. You are successful and not afraid of a commitment. Phone. NYM V622.

I'm Ready, Are You?—Start '86 with a special, successful, tall and handsome man. You'll say yes to all of my qualifications. At 45, I'm ready and very able. If you're 30-40, intelligent, slim, romantic, beautiful, send photo/note. NYM G697.

Great-Looking Woman—Wants to meet sophisticated man, 40 plus. Sense of humor, energy and curiosity a must. Aesthetic sensibility a plus. Write. NYM V625.

Sophisticated And Sensual—Attractive, successful, Jewish female, 30, with a good sense of humor, looking to share the future with a tall, warm, intelligent man who enjoys the city, beach, travel, music, the arts, sports, champagne and life's adventures. NYM G699.

Attorney, 42—Divorced, 6', 175 lbs, seeks professional woman, 35-42, for lasting relationship. NYM G700.

Beautiful, Warm, Educated—L.I. lady of quality, seeks tall, successful, Jewish nonsmoker, 56 plus. NYM V626.

Sensuous Wall St. Lawyer—Wanted: sensitive, cultured, prosperous, tall, fit, fun man, 25-45; bald okay but no toupee; find dimples fascinating. NYM V627.

Philosopher At Heart—Male, 52, 6'6", lean, scientific programmer/analyst, attractive, Manhattanite living in the East Village, atheist, Midwest Methodist background, quiet but warm, dance aficionado, seeks non-smoking female, under 45, for passionate relationship or marriage. Would appreciate receiving details similar to the above. Photo preferred. NYM G701.

Northern Westchester PhD—Male computer scientist, 39, 5'10", blue eyes, intellectual, amiable, adventurous, well-traveled, never married. Seeks bright, sexy woman, 24-37, non-smoker, for playful, casual romance. Photo appreciated. NYM V629.

Spunky And Funky, Pretty And Witty—25, brown-haired, brown-eyed woman is looking for a sensitive, successful, sharp, spontaneous Jewish guy, good-looking, tall, fit, Manhattan resident. A sense of humor and a true romantic spirit is crucial. Note, photo, please. NYM H315.

Dynamic, Jewish Male—36, seeks beautiful, Jewish woman who is charming, successful and secure. I am attractive, very successful, witty, exciting and love romance. Quiet weekends, fireplaces, boating, and the beach are my favorite things. Photo and phone a must. NYM V587.

STRICTLY PERSONALS

Adjectives Galore—If these two really meet, it's a sure winner. Me: successful, self-employed, handsome, 31, 6'1", lean, personable, spontaneous, work hard/play hard, sincere, romantic, big heart, Jewish, Manhattanite, enjoys sports, tennis, ocean, theater, dancing and my friends. You: vibrant, natural beauty, thin, 24-34, outgoing, happy, appreciative, caring, self-confident, high quality. Now with a little luck, you've purchased this magazine. Photo, please. NYM G688.

Beautiful, Norwegian Blond—Well-educated, 25, dreamy, romantic. Seeks handsome, European-type man, 30-40, to love forever. Photo/bio/phone. NYM V631.

Musical Enchantress—Alluring, dark-haired beauty with deep brown eyes, seeks enlightened, educated, good-looking, tall, lean and witty Lone Ranger, 45-60, who has attained success and is comfortable *with it. I'm high voltage but gentle, intense* but playful, savvy yet innocent. Exciting? You bet! Tell me about yourself, send recent photo and please don't smoke—it's bad for your smile. NYM G705.

Successful Business Executive, 6'—175 lbs, handsome, romantic, athletic, in late 40's. Seeks pretty, slim, educated female, 33-42. Photo/phone. NYM G710.

Good-Looking Woman—With warmth, humor, grace and style. Intelligent, educated, thoughtful, secure, 40, Wasp, would like to meet you: attractive, successful, honest man, 35-47. Photo/phone. NYM V636.

Warm, Sensitive, Very Attractive—NJ female, 5'9", slender, physically fit, 35, successful career with traditional values, seeking special man to share friendship, love, laughter and warmth in a relationship leading to marriage and children. Please be tall, 30-40, emotionally and financially secure, non-smoker, no drugs, no children from previous marriage. Note/phone/photo, appreciated. Will reciprocate. NYM V637.

Bright, Attractive 34-Year-Old—Woman, seeks a new friend and ultimately a partner in life. I'm an advertising professional who likes country rides, football, art and people. If you're a man, 35-40, successful, intelligent, with decent looks and a good sense of humor, (and if you feel comfortable in jeans and suit and tie) please respond with note/photo/phone. NYM G711.

Handsome Italian, Single Businessman—40, 5'10", 165 lbs., seeks pretty, hirsute lady for romance and caring relationship. Note/photo/phone. NYM V632.

Vivacious, Pretty, Bright—Woman. Would love to meet a financially independent, handsome, physically fit, secure man who likes reading, travel, other people and, most of all, himself. I am 40, and a single mother of one. A partner in my own business, I would love to finally meet the man of my dreams. Note/photo, please. NYM V633.

Hectic-Paced Professional—White Catholic male, in late 30's, seeks soft, but foxy woman to mellow him out with an eye to romance. Prefer intelligent woman without children, in late 20's-early 30's, in NJ near NY. Photo helpful. NYM G702.

Candlelight For Two—Attractive, professional, Jewish, blue-eyed female, 28, with a good sense of humor; loves dogs, tennis, skiing, movies and Haagen-Dazs. Seeking non-smoking, Jewish, single male, 28-34, to enjoy sunsets and lifetime companionship. NJ/NY area. Note/phone. NYM V634.

Sense Seeks Sensibility—Lady Doctor, 31, attractive, Jewish, single, seeks accomplished fellow, 30-ish, who is warm, perhaps funny. NYM G709.

You Won't Be Disappointed, Promise—Blond, very pretty, aqua-eyed, NYC woman, good body, good career would love to meet a terrific man: good-looking, white, 35-50, 5'9" or over, successful career, easy to be with, physically and mentally fit, enjoys life and would adore meeting someone (me) and fall in love forever and ever. Send photo/note/phone. Hurry don't miss out. NYM V639.

You're A Tall, Athletic, Professional—Man, 27-35, with a background in science/engineering and a great sense of humor. I'm tall, bright and beautiful with traditional values and an adventurous spirit. Let's meet. Photo/bio. NYM G712.

Youthful, NYC Professional—45, 5'10", very attractive, trim, artistic and successful, seeks a thin, lean, marriage-minded Christian woman, 32-37. NYM V640.

Charming, Asian Lady—40, seeks a professional/executive, single, white man, 40's, honest, caring, neat, don't smoke or drink, to settle down with. NYM V641.

Educated, Slender, Petite, Divorced—Affectionate, Hindu lady, 44, from India with child, wishes to meet financially successful, professional, Caucasian gentleman. Non-smoker, sincere, warm. Phone/photo a must. NYM V642.

Successful, Thoughtful, Resourceful—Businessman, 42, 5'5", Jewish. Interests include people, politics, sports. A doer. Seeks beautiful lady team player, with a wink in her eye. Photo, phone, a plus. NYM V643.

Classy, Elegant, Attractive—Female executive, late 20's, seeks sophisticated, cultured male, 30-40, who will enjoy sharing the NYC experience. Bio/phone/photo. NYM V644.

Attractive, Intelligent Male, 23—Would *like to meet a very attractive, intelligent,* honest female, 20-33. Photo please. NYM V645.

Male Physician, 38—Non-smoker, never wed yet, Jewish, 5'10", slim, multifaceted, seeks warm, sensitive, bright, easygoing woman for fun, companionship and beyond. Photo/bio/phone, please. NYM V646.

Divorced Father, 33—Living with his children in own N.Y. house. Well-established and no problems. Seeking highly intelligent woman, 21-35, white, Oriental or Indian. Analytical/scientific/exploratory ocean interests a help. Classical music. Her children fine. Looking for permanent relationship. Send phone number and if possible a photo. I will call you and we will take it from there. NYM V647.

International Aerospace Exec—34, 5'9", 165 lbs., seeks lady with the right stuff. CT/NY. Photo/bio. NYM V649.

Feast Or Famine?—Life in N.Y. could be a feast of enjoyment. Theater, museums, literature, restaurants and good friends. Sound good for a 30-year-old, successful, real estate executive, who is traveled, educated, polylinguist? For this romantic at heart, life would be complete with someone to share it with. She is 25-30, cultured, interesting, attractive, adventurous, with a zest for learning, sharing and experiencing life. End of famine. Tell me about yourself. (Photo appreciated). NYM V652.

Breakfast In Singapore—Lunch in Rio. Dinner in Rome...handsome, 28, 6', blue eyes, Jewish male, with international career, seeks special lady to share exciting life. Photo. NYM V653.

Mature Executive—But young in body and soul, very sophisticated and generous, European background, fond of fine dining, extensive traveling, some dancing and tennis, seeks a companion with the following musts: very attractive, slim, height up to 5'5", age 25-35. Confidentially assured. Photo extremely important; phone would be appreciated. NYM V654.

Charming Young Lady—Well-educated, seeks thoughtful, sincere, Chinese-American gentleman with advanced degrees. POB 4488, Bay Terrace, NY 11360.

Handsome, Blue-Eyed, Jewish Male—Physician, 33, warm, funny, non-smoker, with passion for movies, sports and opera, seeks kindred spirit, Jewish female, 21-32, to live happily ever after with. NYM V655.

Executive—32, Jewish, 5'10", athletic, enjoys films, rock, sports, plays and ice cream. Seeks *intelligent*, slim, down-to-earth female. Photo, please. NYM G714.

Animal With Feelings, Male Scorpio—Manhattanite, 35, definitely unboring, very funny, athletic, nice-looking, tender and a good listener. Seeks genuinely pretty woman, 25-38 range, who is genteel, warm, affectionate and slender for lasting relationship. Interested in sports, film, theater and sending you flowers. Note, phone, photo please. NYM V656.

Funny, Smart, Pretty—31, professional female. Seeks same in male and tall, 30-40, non-smoker. Note/photo. NYM A357

Pretty, Green-Eyed Chanteuse, 34—Seeks vital, family-oriented male, with *sense of stability and sense of humor.* This Jewish lady loves music, cats, fitness. Bio/photo/phone. NYM V657.

Sandy-Haired Samurai—With sea blue eyes. Very handsome, 32, 5'11", 160 lbs. of molded karate flesh overlay a heart of honor and a philosopher-king mind. Professional who loves classical/jazz, weekends in the country, tripping the city, and making you laugh. In search of earthy, sexy, slim and pretty lady, 25-32, for life. Note/photo a must. NYM V658.

Dear Japanophile Lady—Handsome Yale scientist, 5'7", 32, good violinist/photographer, bored to death in CT, seeks sensitive NYC lady for exciting but lasting relationship. Photo. NYM A358.

What A Catch—Here's a great catch. Interesting, exciting, attractive, wealthy, charming, modest with a great sense of humor, looking for a shapely, attractive, intelligent, 25-32-year-old Manhattan lady. Send photo. NYM G703.

Custodial Father, 40, New England—Physician, observant Jew, family man, wishes to meet divorced/never-married for more of same. NYM G716.

Physician—Personable male, Chinese, seeking American beauty for serious *relationship. Photo.* NYM V659.

Male Order Magnate—Witty and sporting, 6', 175 lbs, well-built man with joie de vivre, 36 and very attractive. Enjoys tennis, skiing, canoeing, theater and exotic food. Looking for serious romance with very attractive counterpart who knows how to describe herself. Photo/phone a must along with note. POB 140, Livingston, NJ 07039.

Very Successful, Attractive, CEO—Founder of multi-state business, 43, Jewish, wishes to find extremely bright, successful, extremely attractive woman of warmth and quality with sense of humor and zest for life, late 20's-30's, to share love of opera, symphony, theater, film, food and wine, travel, warm moments with close friends, secluded lakeside vacation home and other pleasures. Must be enthusiastic about your own life and work, trim but shapely, a non-smoker and a warm, loving and sharing person. Note/phone/photo a must. NYM V660.

Gentleman—Prefers an attractive, warm, huggable Manhattan lady, youthful, who enjoys beach, theater, walks, jazz and Sunday Times. A 5'7" single, mid-fifties, wants to meet you. NYM A359.

Successful, Well-Traveled—Even good-looking. Life's loves include jogging, tennis, theater, NY Times and ski vacations. I am warm, sensitive and looking for a *relationship with a special lady, who* possesses both physical beauty and the emotional maturity to match. Must be petite and between 24-34 and be willing to part with a recent photo. NYM G718.

Charming Witch Sought—By attractive, single, white male, 25, 5'11", slim, professional, to explore occult and life. Non-smoker. Note/photo. NYM B001.

Down-To-Earth Yet Zany—Jewish male, sales executive, 34, 5'7", non-smoker, attractive, sincere, with good sense of humor and easygoing personality. Enjoys theater, travel, dining out, sports and much more. Seeks attractive, petite, intelligent, vivacious woman for lasting relationship. Note/photo/phone. NYM V661.

Handsome, Easygoing Veterinarian—31, Jewish, athletic, 6'1", warm, with sense of self. Enjoys life and outdoors. Photo. NYM V662.

Affectionate Single Female—(Reform Jew) self-aware, finally ready to marry. 34, 102 lbs, short hourglass. Financially *secure, MBA, balancing career and play.* Complimented on being a loyal, caring friend with a non-princess personality. Love NYC, bright colors, theater, and swimming. Seek compatible man, 30-45. NYM A360.

Very Handsome, Well-Bred—Highly educated, successful, athletic, Wasp male, MBA, 29, looking for a relationship with an attractive, professional, intelligent, caring, Oriental woman, 25-33. CT/NY. Send bio/photo/phone. NYM V588.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

NJ MD—Seeks Cinderella, 40's. Photo/bio, please. NYM G721.

There Really Is—A terrific single guy, 29, tall and slim, sensitive and sincere. Looking for a special Jewish female, 23-30, to share life's merry-go-round. Tell me about yourself. Photo. NYM A363.

Caring, Energetic Black Male—25, would love to share dining, quiet strolls and NYC life with charming, pretty, sports enthusiast for possible loving relationship. Note/phone/photo, appreciated. NYM G724.

Adorable, Warm, Ivy-Educated— Jewish woman, 33, professional, with big brown eyes, seeks gentle, intellectual man with bright future, sense of humor, and only minor neuroses. Note/photo/phone, please. NYM B004.

The Bottom Line—Very pretty, 27, MBA, Jewish, slim, sincere, down-to-earth and fun-loving. Enjoys tennis, Happy Hour and life. Seeks handsome, Jewish professional guy, 26-34, non-smoker, for fun, laughter and romance. NYM G723.

European-Born Gentleman—50's, seeks warm, sensitive female with whom to share friendship, romance and happiness. Send phone. NYM H316.

Quiet, Unpretentious Dentist—33, seeks pretty, sincere lady. NYM T001.

Catch Me—28, 5'8", attractive, Jewish, NJ businessman, avid runner, energetic dancer, appreciates fine art, loves to laugh. Seeks an intelligent, shapely, no nonsense lady to share good times. Note/phone/photo. NYM H317.

Affectionate, Caring Man—30, open, intelligent, athletic, down-to-earth, seeks bright, attractive, slim, open, vivacious woman to share life with. Note/photo optional. NYM V667.

Physically Fit, Jewish, American—Prince, 28, looking for a stylish woman that needs a man to fulfill each aspect of her life. Photo/note. NYM V663.

Pretty, Sexy Eyes—Seek refined NYC man, over 38, 5'7" up, into food, fitness, fun. Tennis, skiing, good company? NYM B002.

Stunning Woman—29, tall, slim, Wasp. Smart, elegant, gracious, thoughtful painter seeks wise, witty, mature man. Note/photo/phone. NYM G717.

Successful Handsome Guy, PhD—Tall, athletic, 47, seeks accomplished and beautiful female, 23-33, for sharing fun and a future. Photo/letter. NYM V664.

Jewish Girl's Dream—29, great looks, fit, bright, romantic, witty entrepreneur seeks Jewish girl, 24-30, like above. Photo/phone. NYM A361.

Tall, Slim, Elegant Blond—33, seeks attractive, successful male, 35-50, for lasting relationship. NYM G719.

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. Bio/photo/phone. NYM H300.

Cybil Shepherd Look-A-Like—35, warm, flexible, adventurous. Looking for a sensual, athletic man with lively interests for some serious moonlighting. Photo/note. NYM V665.

Corporation President— 55, good-looking, with lively sense of humor, seeks female counterpart for sharing concerts, theater, dining. A plus if you love Gilbert & Sullivan. Photo/note/phone. NYM B003.

Handsome NY Wasp Gentleman—36, seeking very pretty young lady, 21-30, for very committed, romantic relationship. I enjoy London, Paris, Hawaii, Florida, backgammon, country walks and dancing. Photo essential. NYM G720.

Enthusiastic, Slim Lady—Educated, RN, 38, divorced mom, great sense of humor. Seeks nice, intelligent man, 38-50, over 5'8", for friendship and possible relationship. Note/photo/phone. NYM V465.

Lovable Man—Upper West Sider, seeks commitment with petite, athletic woman, 35-40. I'm open, financially secure, musician-turned-real-estate-investor with exercise habit and time for romance. Note/phone. NYM H278.

Very Successful, Easygoing Gal—36, seeks handsome, well-healed guy with a zest for life and adventure. NYM V516.

Professional Jewish Male, 50—Seeks very pretty Jewess for destiny. NYM V595.

Sharing, Caring, Lots Of Fun—Pretty, sensitive, Jewish woman, 38, seeks professional man, 40-47. NYM V528.

Attractive, Slim, Blond, 22—Desires tall, successful, non-smoker gentleman for marriage. Photo/bio/phone. NYM V539.

Marilyn Monroe Type—Scandinavian blond in show business seeks a successful gentleman. Photo/bio. NYM V556.

Ski Magazines Are Not Enough!
So expand your horizons.

Make tracks to the NEW YORK Magazine Classifieds where line listings and display ads will make this your busiest season ever. **Call 212-880-0734.**

Slender Skier—Pretty, long-legged, 36, Jewish, well-educated. Seeks cuddly, witty, romantic, attractive, Jewish professional male, 38-48, for committed, lasting relationship. Photo, please. NYM G670.

Lovely, Secure, Green-Eyed—Blond, 5'6", slim, witty, sensitive, perceptive, 30. Seeks male achiever (28-39) with high ideals and a capacity for caring and laughing. Photo/note. NYM V584.

Clint Eastwood—Look-alike, 38, romantic, sensitive, responsible leader, architect/designer, skier, fun-loving gorilla. Seeks tall, artistic, perceptive, slender, supportive, bright, beautiful lady to share dancing, passion, roses by a warm fireplace and sunsets while sailing. Photo/phone required. NYM G671.

I Am 36, 5'8", Good-Looking—Own a fashion related business and a good pair of shoulders, looking for only one special woman, who is attractive and like me is looking for that one in a million relationship. Please send photo, will reply with one of my own and return yours if requested. NYM V586.

North NJ Man—Mid 50's, seeks witty, assertive, attractive female, some sailing experience, swims, reads, prefer medical background, English-Spanish, some or all above, planning short and long cruise. NYM G673.

Warm, Witty, Writer—Jewish, 28, seeks nourishing relationship with a lady of simple tastes. Phone. NYM H299.

Blue Eyes, Blond Hair, Good-Looking—Tall, single man, seeks the joys of life with similar woman, late 20's-early 30's, eclectic interests, fun-loving Christian, Midwestern values, lives in Manhattan, summers in Bay Head, NJ, well-educated, non-smoker, no drugs, a classy cowboy, prefers woman with shapely figure who likes seafood dinners, art, swimming, sailing, bicycling, and water sports. A note/phone with photo insures reply, Valentine. NYM V585.

Even My Enemies—Admit that I am good-looking, tall, witty, intelligent, and affluent. I am seeking a pretty woman under 35 just for fun and/or marriage. Please send photo and phone to P.O. Box 67800-5237, Los Angeles, CA 90067.

Quality NJ Mensch—Sensitive, romantic, caring father, 43, seeks special, slim and attractive Jewish gal, 34-40, for sharing relationship. NYM G674.

"When Are You Getting Married?"—They ask me. Handsome, NY/Westchester Jewish male, 37, 6'2", with a good head and heart, seeks attractive, shapely, affectionate, sincere Jewish female, 28-34, 5'5" plus, with a sense of humor who will be the one that will enable me to tell them when. Note/photo/phone. NYM G675.

Pretty, Bright, Professional—Woman in 30's, seeks country veterinarian to share lifestyle. Photo, please. NYM V590.

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind, tall, slim, natural blond beauty to complement my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. Bio/photo/phone. NYM G676.

Classical Brunette Beauty—Wishes to orchestrate meeting with sharp, upbeat, athletically-inclined mensch, 40-50's, for harmonious duet. NYM V591.

Real Renaissance Man—(Sans sneakers), 40, Manhattan, seeks mate. Send bio/phone. Portrait optional. NYM V592.

Don't Read This—Out of the ordinary, tall and trim, late 40's gentleman yearns for a mid-30's, western hemisphere astronaut/banker who doesn't smoke, drink, eat, or fish and who is interested in everything. Substitute traits given consideration and being Jewish helps, but it doesn't help everybody. Your phone would be useful, however a recent lifesize photo is essential. NYM G687.

Not Looking For Perfection—Very attractive, blond female executive with ability to listen, varied interests, spirited sensuality and fun-loving nature. Seeks communicative, sensitive, successful, Jewish man, 35-50, over 5'8", with positive upbeat outlook, who is capable of emotional intimacy and interested in marriage. Bio/photo. NYM H305.

I Like Myself—Looking for male counterpart, 42-52: warm, affectionate, smart, sensitive, romantic. NYM V593.

Sails And Trails—Male, 47, seeks an enthusiastic lady sailor, hiker, cross-country skier and cultural trekker, to share the great joys of nature and the arts together. NYM V594.

A Patient Man, 37—Has seen you before, but was not ready until now. You are 5'4", 32 years old and a Jewish woman by nature, not ritual. Your brown hair is shoulder length and shines in the sun. Your body is attractive and firm from athletics. A limber brain comes from formal training and active use in your career. Your style is your own, but your taste is tailored and classic. Your open mind and adventurous spirit preclude a simple list of interests. You value personal qualities as well as material success. Perhaps a bit surprised, you now desire one man and children to enrich your life, important choices. Because you are special, he must be too. I am your match. You laugh because this ad is too serious, somewhat asinine, yet intriguing. Please respond anyway. NYM G680.

Very Different, Handsome, Christian—Professional male, 31, seeks fair, petite, pretty, non-smoking female. Let's talk. Note/photo/phone. NYM V604.

Attractive, Warm, Professional—Woman, Jewish, 39, 5'3", slim, non-smoker, Manhattan resident, youthful outlook and appearance, intelligent, articulate, open, direct, psychologically aware with a sense of humor and the ability to be close, into classical music and the arts. Seeks professional man, 35-49, with similar traits and interests, interested in marriage. Letter and phone, please. NYM V605.

Affectionate, Intelligent Lawyer—Attractive, Jewish man, 27, seeks sensitive, attractive, family-oriented, Jewish woman, 20-32, to share warm, friendly relationship and explore possibilities of future together. Must enjoy varied activities and desire deeper involvement. Send photo/letter/ phone. NYM G689.

You're A Man (35-45)—Passionate, intelligent, successful, athletic, who loves life and laughs often, looking to build lasting relationship with romantic, attractive, slim, non-smoking, smiling, LI Jewish woman (38). Can we talk? Photo, if available. NYM V606.

Cute, Lovable, Generous—But slightly short Indian male looking for a serious relationship with a female who is beautiful inside and out with a good shape. Bio/photo, please. NYM H306.

Huggable, Attractive Redhead—Female 30's, fun-loving, warm, intelligent, honest, enjoys dancing, music, jazz, classical, rock-n-roll, sports, swimming, the arts, nature. Seeks professional male counterpart, 35-45, non-smoker. NYM H307.

Classy, 50, Lively—Attractive, trim, cosmopolitan, sophisticated, terrific lady wants to meet a nice man. NYM V607.

A Special Lady—White Jewish female, 42, shapely blond, 5'3", PhD, warm, caring, enjoys music, art, travel, dancing. Seeks white, bright gentleman, 45-62, professional or businessman, fun-loving, a good sense of humor. Letter/photo/phone. POB 1542, Fort Lee, NJ 07024.

STRICTLY PERSONALS

Handsome, Athletic, Professional—Manhattanite with high energy and sense of humor. Enjoys tennis, bicyling, travel, movies, intimate dinners and country walks. Seeking bright, attractive, fun-loving woman, 35-43, to be my friend and more. Photo appreciated. NYM V597.

Unpretentious Yet Successful Woman—Attractive Jewish professional, 36, divorced, no children, introspective, sometimes shy, always curious, seeks attractive, down-to-earth, emotionally mature professional/executive comfortable with self, 38-50, with intelligence, warmth, depth and wit interested in a genuine relationship with an honest, intelligent and pretty woman. NYM V598.

Sensuous Scorpio—Attractive, slim, vivacious blond, 40's, seeks successful man in 50's who is caring, articulate and takes pride in his appearance. NYM V609.

Highly Intelligent, Beautiful, Sensitive—Ahtletic, 25, 5'5" woman. Seeks best friend, confidant, lover. NYM H304.

Vivacious Mature Lady—Warm, attractive, trim, successful Manhattanite. Loves town and country, active sports, lively arts, adventure travel. Seeks companionship of compatible, youthful, loving, secure man, 55-65, for caring relationship. Note, photo, phone appreciated. NYM V599.

Beautiful, 5'6", 36, Natural Blond—Blue eyes, slim, white, female professional. Enjoys music, travel, dining out. Seeking white male, open-minded, emotionally secure, family-oriented. Interested in relationship with future. Letter with phone and photo. NYM H310.

Intelligent, Successful, Attractive—Businesswoman, 42. Interested in bright, sensitive, financially secure man with a sense of humor and wit. At ease at home or in Paris. Photo/letter/phone. NYM G682.

Attractive Professional Woman—5'7", slim, enjoys skiing, sailing, movies, theater and concerts. Seeks male counterpart, 39-49. NYM G683.

Gay White Male—25, 5'9, 150 lbs, brown eyes and hair, bearded, ad professional. Good-looking (my friends made me say it). Work out 4 times a week. Interests include classical music, horticulture, Xmas, outdoors, long-term monogamy. Health conscious, sexually and otherwise-willing to swap medical info should we "ignite". White non-smokers only. Photo helpful. POB 1453, NY, NY, 10156.

Very Attractive Blond, Blue-Eyed—Athletic professional lady, 32 (originally from the Midwest). Seeks handsome, successful, sincere male, 27-40, (non-smoker), who enjoys movies, tennis, travel and Manhattan. Photo/bio. NYM G685.

Stop! Do Not Pass Go—Do not read another ad, be a winner in the game of love. Land on Boardwalk with pretty, professional Jewish woman, blond hair, blue eyes, 29, tall, shapely, sense of humor, spunk and charm. Seeking tall, 5'11" plus, handsome professional man, 28-40, for winning romance. Photo/note/phone. NYM H308.

Handsome, Distinctive Businessman—Early 40's, with homes in northern New Jersey and the Jersey shore, having many interests, from days by the seashore, to nights of starlit dinners, wishes to meet someone for sincere and meaningful relationship. Enjoys tennis, sailing, travel, and the pursuit of happiness. NYM V608.

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind, tall, slim, natural blond beauty to complement my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. Bio/photo/phone. NYM G676.

Femme 52—Love my work, Bach, the woods, London. Will dazzle you with warmth, beauty and brains. NYM H311.

New Age Man—Marketing exec, 40, good-looking, sexy, 5'10", slim, into spirituality, depth psychology, dancing, etc. Seeks a special woman for romance, laughter, love and marriage. NYM G681.

Sensitive, Reserved, Family-Oriented—Male, 23, who likes exercise, museums, travel, and reading. NYM G698.

Her Heart Raced—As he took her in his arms and their lips met. They had separate lives, yet treasured the moments together. It began when she sent him her photo/phone. POB 2310, NYC 10009.

Single Mom With Kids—Age 1-6. Wanted by secure, warm, retired male writer. Loves tots, dogs, music, travel. We could do kids' books in my big NY home. Photos/bio/phone to POB 1983, NYC 10025.

White, Catholic Male—Irish, 5'11", 175 lbs., seeks sincere female, 25-38, for lasting relationship. No drugs/smoking. NYM V651.

Snow White Look-A-Like—Is looking for her prince and a happy ending. You need not apply if you are Dopey, Sleepy or Bashful. Looking for the Jewish prince, ages 37-47, with lots of charm, character and success. Bio/phone. NYM G686.

Come Fly With Me—Italian-American attractive gal with airlines, fun-loving, fair, single. Seeks established male, 35-45, for companionship and possible lasting relationship. Photo/letter. NYM G684.

Slim, Pretty, Jewish—29, stable, athletic, non-smoking, never married, seeks Jewish male counterpart. Note/photo/phone needed for reply. NYM V672.

Multilingual, Distinctive, Handsome—Jewish man, 37, European background, seeks a quietly sexy yet outgoing, intelligent beauty, visually literate, health-conscious, and refined, and, yes, good-hearted too! Note and photo essential. RSVP. NYM H314.

Divorced Airline Pilot—Would like to share international travel and country living with pretty, sensitive lady, 25-35. My likes include jazz, good wine, work-outs at the gym and aerobatics in small airplanes. My age is 48, I have blue eyes and brown hair. I'm considered attractive by my lady acquaintances, but need someone special for my active lifestyle. I'm 5'8", 150 lbs., and am generally attracted to well-cared-for ladies. Prefer piano bars to discos. Phone/photo/note. NYM V611.

ANNOUNCEMENTS

Happy Birthday—To my favorite guy. Miss you terribly! Love, Bubbles.

Will Jennifer Holt—Daughter of the late Jack Holt, film star of Hollywood, CA. Contact Box: NYM T004

Dear Warm LI Man—You fill all colors in my paint by rainbow dream. J.P.

Andrew—Happy 1st anniversary. I'm so happy I answered your ad. Love, Susan.

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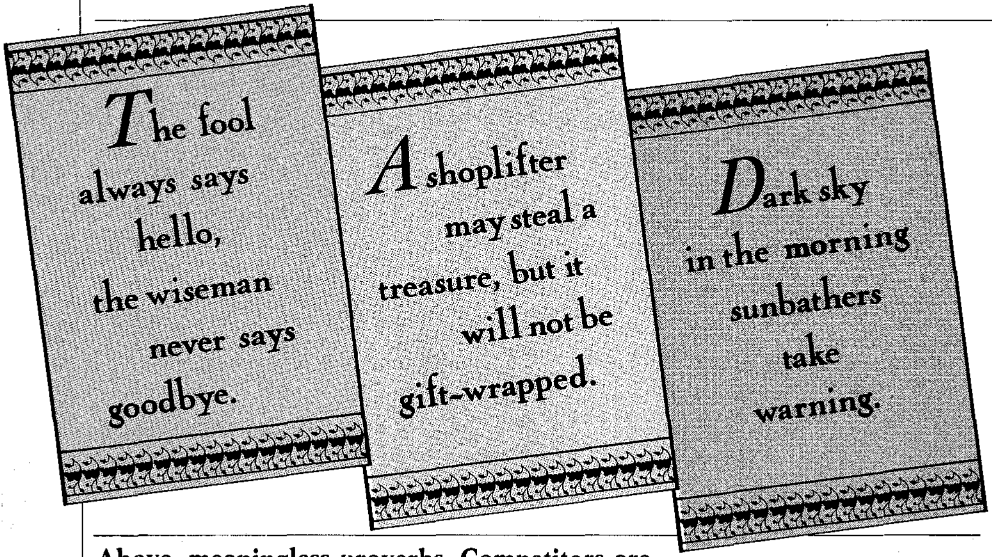
NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 553

BY MARY ANN MADDEN


The fool always says hello, the wiseman never says goodbye.
A shoplifter may steal a treasure, but it will not be gift-wrapped.
Dark sky in the morning sunbathers take warning.

Above, meaningless proverbs. Competitors are invited to devise one such pungent, if pointless, aphorism.

Result of Competition 550, in which you were asked for New Year's resolutions in the style of a well-known person.

Report: Repeats. Pinter. Pause. Marcel Marceau. Big pause. Lucky. Big paws. e. e. cummings. lower case. John McEnroe. Higher court. Hulk Hogan. George Steinbrenner. Separate stories. Donald Trump. Mr. T. Separate stories. Estée Lauder. Geoffrey Chaucer. Separate tales. Howard Cosell. Separate story. Snoopy. Leona Helmsley. Separate storeys. John Simon and Rev. William Spooner. Steparate sories. Edward Koch. Crazy Eddie. Separate st . . . um. the end.

No prizes this week, but thanks and Honorable Mention to all:

My resolutions for '86? Well—I plan to spend every weekend at the ranch. Well—let me correct that. I mean, unless something really urgent requires my presence in Washington. I'll get Nancy a new dog every year for Christmas. Well—I didn't mean that exactly. I'll get her a new dog if she decides to leave this one at the ranch. Well—those are the two most important matters on my mind for '86.–RONALD REAGAN
Mary Lampel, Jamaica Estates, N.Y.
sp. mention: Dottie Wilson, N.Y.C.;
Mark Gay, N.Y.C.

Quest' anno, caro dilette
Io Voglio bacciar' il petto
Nel fondo del' mio cuore
Voglio presente amore
(This year: service my car
Keep my dog on a leash
Contribute to the Heart Fund
And support a Reagan third term.)
–W.A. MOZART
lyrics by DA PONTE
translation by JERRY FALWELL
Sheila B. Blume, M.D., Sayville, N.Y.

I resolve, really resolve (would I pull the Orlon over your eyes?) not to take advantage of my godly powers to defrock innocent executive producers—much. But I won't knock myself out, either. Supposing I just give up Raisinets or Knickerbocker Jelly Royals? *Quelle* Knickerbocker Jelly Royals? Those yummy chunks of chocolate with fake cherry jelly inside. Or is this all too Presbyterian for you, *mon vieux?*–MEL BROOKS
Jack Ryan, N.Y.C.

Question: could I stand to lose some of my verbal tics, or what?–MIKE LUPICA
Rory Metcalf, N.Y.C.

We find these *fin de siècle* times positively awash in healthy new concerns . . . for world peace, airline safety . . . or a glowing new YOU, coming soon with a little help from SHISEIDO's ever-so-educated almond scrub masque.– BERGDORF GOODMAN
Margaret H. Niles, Chapel Hill, N.C.

Never again the clandestine escape to Burger King. Never again the seductive patty, oozing a melt of golden cheese, judiciously dappled with relish and topped with translucent thins of sweet onion— the whole encased in a fragrant bun that rivals the best from grandmother's kitchen. For serious fast foodies. A genuine Gotham bargain for 53 cents. For yours truly, however, it is a consommé devoutly to be missed.
– GAEL GREENE
Ginger Howell, Pittsford, N.Y.

Gonna smile at folks I meet along the way.
Gonna try to be a true and hon-est man.
Gonna thank the Lord for giv-in' me this day.
Gonna sing my songs the best way that I can.
Oh, Hap-py New Year.
Just tryin' to be a bet-ter per-son one day at a time.*– JOHN DENVER
Skip Livingston, Hopewell, N.J.

I don't anticipate any major changes in my game plan in the upcoming year. Happy 1984, everybody.–GERALD M. FORD
Larry Laiken, N.Y.C.

Nothing irritates me more than January first, except maybe New Year's resolutions. And especially people who resolve to stop eating popcorn. Or to stop using bubble gum. Or to start exercising. Or maybe to start "War and Peace." Well, y'know what happens, don't you? Comes January tenth and they haven't even started to stop. Or started to start. Well, I now resolve to start putting an end to all that stopping and starting.
– ANDREW ROONEY
Murry Harris, White Plains, N.Y.
sp. mention: Douglas Monaghan, Floral Park, N.Y.;
Bob Kopac, Poughkeepsie, N.Y.

Resolved, and this could get complicated, to perpetuate bad telephone manners by continuing to greet callers with "Not much time," while allowing myself unlimited time in which to say "Can you help me out here?"– PHIL DONAHUE
William L. Bennett, Muskegon, Mich.

Resolutions are, uh, dumb, dumb, uh, dumb. Why promise, uh, something I don't plan to, uh, do? I'd rather be, uh, honest than, uh, stupid.– EDWARD I. KOCH
Eric Stone, Great Neck, N.Y.;
Tom Louis, Dobbs Ferry, N.Y.
sp. mention: Jay Hass, Washington, D.C.;
Brian Plante, Fords, N.J.;
Henrietta Klein-Doktor, Englewood, N.J.

Resolution: To stop saying: "Thus Far."
– MARV ALBERT
Oliver M. Neshamkin, M.D., N.Y.C.

Of course, this isn't just any New Year. It's the two hundred and fiftieth anniversary of my marriage to John Alden. In his honor, I resolve to search my previous lives because I've got a hunch I might have been his grandmother too.– SHIRLEY MACLAINE
Sherry Hoffman, Franklin Sq., N.Y.
sp. mention: James Chotas, N.Y.C.;
Laura Foti, N.Y.C.

I think 1986 will be an incredible year. If I like it, I'll buy it and put it in a time capsule.– VICTOR KIAM
Claire Bazinet, Flushing, N.Y.

To make '86 sexier and *friskier*, I will, I must! exercise more Right now I raise my right-hand nails (by manicure maven Illya—a *brain* with hands!) and pledge to work, work, *work* on my writing, and use wicked-witchy *words—not* punctuation—to get my mouseburger messages to you.
–HELEN GURLEY BROWN
Randy McCall, N.Y.C.

---

* actual song submitted by Mr. Livingston

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Everybody's making New Year's resolutions. Last week I told my wife I was cutting out cigarettes. She told me to make sure to pick up the paper on the floor. I said: "Lighten up." Now she's suing me for attempted arson.– RODNEY DANGERFIELD

Alan Levine, Massapequa, N.Y.

I gotta stop smokin'.– JOE FRAZIER

Mark Wolfson, Spring Valley, N.Y.

To avoid: Dictionaries.– WILLIAM SAFIRE

Marsha H. Nathanson,
Silver Spring, Md.
sp. ment.: Marilyn Crystal,
Scarsdale, N.Y.

This year I'm definitely giving up: Mud Wrestling. Drag Racing. Stoat Farming. Break Dancing. Streetwalking. Opium.
– MARGARET DUMONT

Tom Morrow, N.Y.C.

I resolve this year to restrict my contributions to those organizations which, 1. do *not* send me several appeals the same day except for slight changes on the envelope or, 2. do not include in their contents (a) a bright penny; (b) a small ballpoint pen; (c) a batch of greeting cards (with envelopes); or (d) a supply of personal mailing stickers, often misspelled—see attached.*

* MR. & MRS. MSGR. A.V. MCLEES,
St. Albans, N.Y.

I will turn the world on with my smile. I will take a nothing Wednesday night and suddenly make it all seem worthwhile. Well, I'm cute, world, and you should know it. With each glance and every little movement I'll show it. . . . – MARY TYLER MOORE

Craig Allinder, Bigfork, Mont.

Cheer up.– JOHN HOUSEMAN

Nancy Newman, West Hartford, Conn.

. . .seek a *good* snail substitute.
– JULIA CHILD

Ellen Burr, Truro, Mass.

N-w Y-ar's R-solu-ions: Ou-dr-ss Vanna. Hos- Sa-urday Nigh- Liv-. Pu- a li--le -nglish on th- final spin.– PAT SAJAK

James W. Penha, Detroit, Mich.

Resolve on this, thou shalt be fortunate:
Unheedful vows may heedfully be broken.
– WM. SHAKESPEARE

David Chasman, Beverly Hills, Calif.
sp. ment.: Ellen Killian, Great Neck, N.Y.

To throw away all my old razor blades.
– YASIR ARAFAT

Joyce Alexander, N. Caldwell, N.J.

Buy postcards. Get competition entries in on time. Become well-known by January 17.– PATSY FELMET

Patsy F., Wintersville, Ohio

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 553, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 14. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 17 issue. Out-of-town postmarks are given three days' grace. ■

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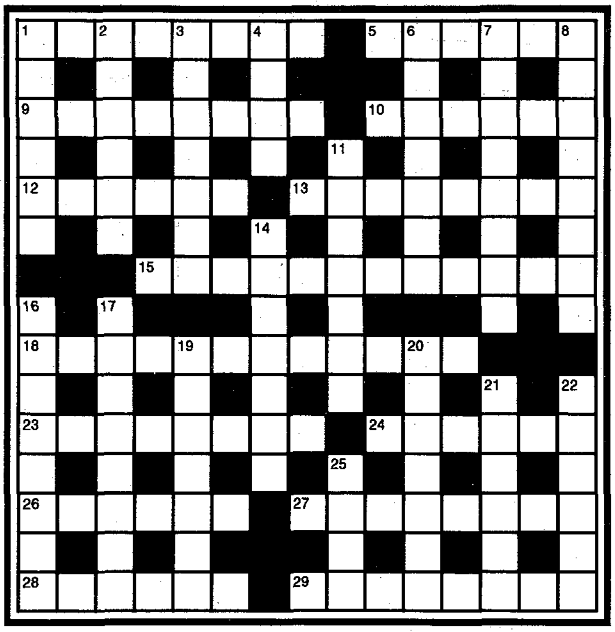
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Suitable for developing? (8)
5 A real toff’s representatives. (6)
9 Revolutionary disciple is in turmoil during the season of abstinence. (8)
10 Make your entrance despite being left at sea with a novice. (6)
12 Motive for sanity? (6)
13 Cosy room for an Elizabethan joiner? (8)
15 Instrumentalist who might have made Medusa’s hair stand on end? (5, 7)
18 Very good mates who are pretty mean. (5, 7)
23 Need rule change to let the line go past. (8)
24 Must be thick-skinned to give us a ring. (6)
26 Set this plant up to enliven things. (6)
27 Cannon perhaps or maybe red canon. (8)
28 Inside of the glades is troublesome to penetrate, so stop! (6)
29 Troubles and woe endured by HMS Ironclad, for instance? (8)



DOWN

1 Tower it would be mad for bats to inhabit? (6)
2 Graduate unable to turn graduate. (6)
3 It’s almost the end of Sunday—what a blow! (7)
4 Flying home? (4)
6 The state of America in the USSR. (7)
7 Precisely what you must pay for final school sessions. (3, 5)
8 You fool! Would that be one example of this nonsensical shout? (5, 3)
11 Cut corners, perhaps, and just caught the ball. (7)
14 Went round dressed like a woman? (7)
16 Direction the commander recommended once beaten! (8)
17 Noise of the cowbells where the boats are? (8)
19 Huxley’s joined up in Gaza. (7)
20 Many threw down water, but swiftly made dry. (7)
21 Settle into loving embrace of boxers? (6)
22 Unconscious as fruit outside turned up. (6)
25 First class artist upset, but still gives us a song. (4)

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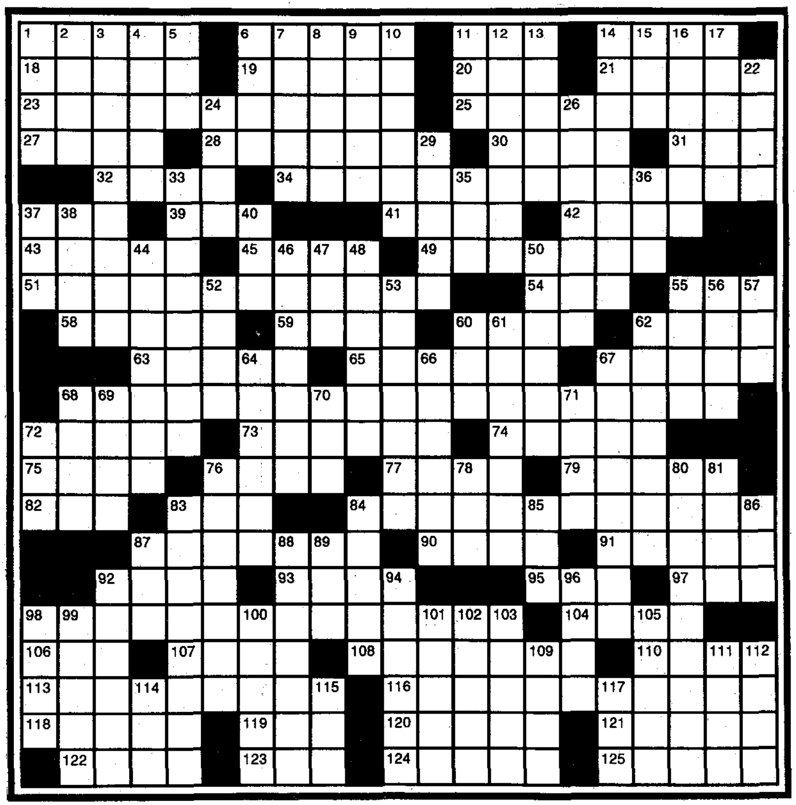
‘WHAT IF—?’:‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Spyri’s Alpine girl
6 Kind of metabolism
11 More than plump
14 Part of DJ
18 Kin of dacron
19 Soap plant
20 Granada gold
21 These, to Juanita
23 What if things stay pretty much the same?
25 What if the bugle corrodes?
27 Fisherman’s catch
28 “Top Hat” star
30 Cartoonist Peter
31 Application abbr.
32 Missing links
34 What if the den is tidied up?
37 Prefix with puncture
39 See 93-Across
41 Tenth of a dollar
42 Farrow namesakes
43 —— deaf ear to
45 “Othello” villain
49 “Awake ——” (Odets play)
51 What if the van gets a flat tire?
54 Year-old sheep
55 Crying spell
58 Camel’s cousin
59 “The King ——”
60 River of Turkey
62 Mountain lion
63 Trig. function
65 Garnishee writ
67 Polynesian images
68 What if the veil didn’t fit?
72 Fit for ducks
73 Wine repository
74 What “veni” means
75 Crafts’ partner
76 Be hoarse
77 Tear down
79 Targets for Wilt
82 Expert: slang
83 Use a squeegee
84 What if there’s a military coup?
87 Enters
90 Furniture wood
91 Indian or orange
92 Albacore, e.g.
93 Russian lake, with 39-Across
95 —— Simbel
97 Harding’s opponent, 1920
98 What if the ocean had no tides?
104 Offshore land
106 Tropical bird
107 Citrus exterior
108 Italian festival city
110 “—— corny as Kansas . . .”
113 What if the bakery gets a phone?
116 What if the TV wears down?
118 Imam’s deity
119 Astronaut’s “Fine!”
120 Cape elk
121 Do tailoring
122 Full of soot
123 Condition: suffix
124 Teasdale, et al.
125 Stands up

DOWN

1 Diner specialty
2 Writer Bombeck
3 Induction ceremony
4 A Reese
5 Laid up
6 Put-downs from Scrooge
7 Senator Alfonse D’——
8 Underwater tracker
9 Cold
10 Glanced knowingly
11 Miasma
12 Decked out
13 “—— is human”
14 Signifying
15 —— Kabibble
16 Rolling and Blarney
17 Hindu life force
22 Fit of pique
24 Size up (the joint)
26 Hostile ones
29 Silk spinners
33 Hymn singing
35 Between K and O
36 Cloth discard
37 Old Thai coin
38 Ringlet
40 Ventilate
44 Nicotinic acids
46 Geronimo’s people
47 Started, old style
48 Trial by fire
50 Audio problem
52 Relaxation
53 Film doctor
55 Musical coin box
56 In among
57 Car fill-up
60 Vital statistic
61 Mediterranean area
62 Deserving compassion
64 Make a getaway
66 Wandering, as a knight
67 Not bold
68 Adriatic port
69 Putting on the ——
70 Cockney’s SOS
71 Topical comic
72 Uncooked
76 Modern Dacia
78 Zuider, for one
80 Tablecloth substitutes
81 Utah’s lily
83 King’s realm
84 A beaver does it
85 Alias: abbr.
86 Dr. Ruth’s subject
87 —— laude
88 City kid’s playground
89 NYC subway line
92 Warbling sounds
94 Backslides
96 Physical sci.
98 Brazilian state
99 Name on the A-bomber
100 Chou ——
101 There!: Fr.
102 He wrote “Pomp and Circumstance”
103 Medicinal herb
105 Actress Palmer
109 Immature frogs
111 Pulitzer author, ’58
112 Ukr., Lith., etc.
114 —— - di-dah
115 Astronomer’s vista
117 Distant



Solutions to last week’s puzzles appear on page 112.

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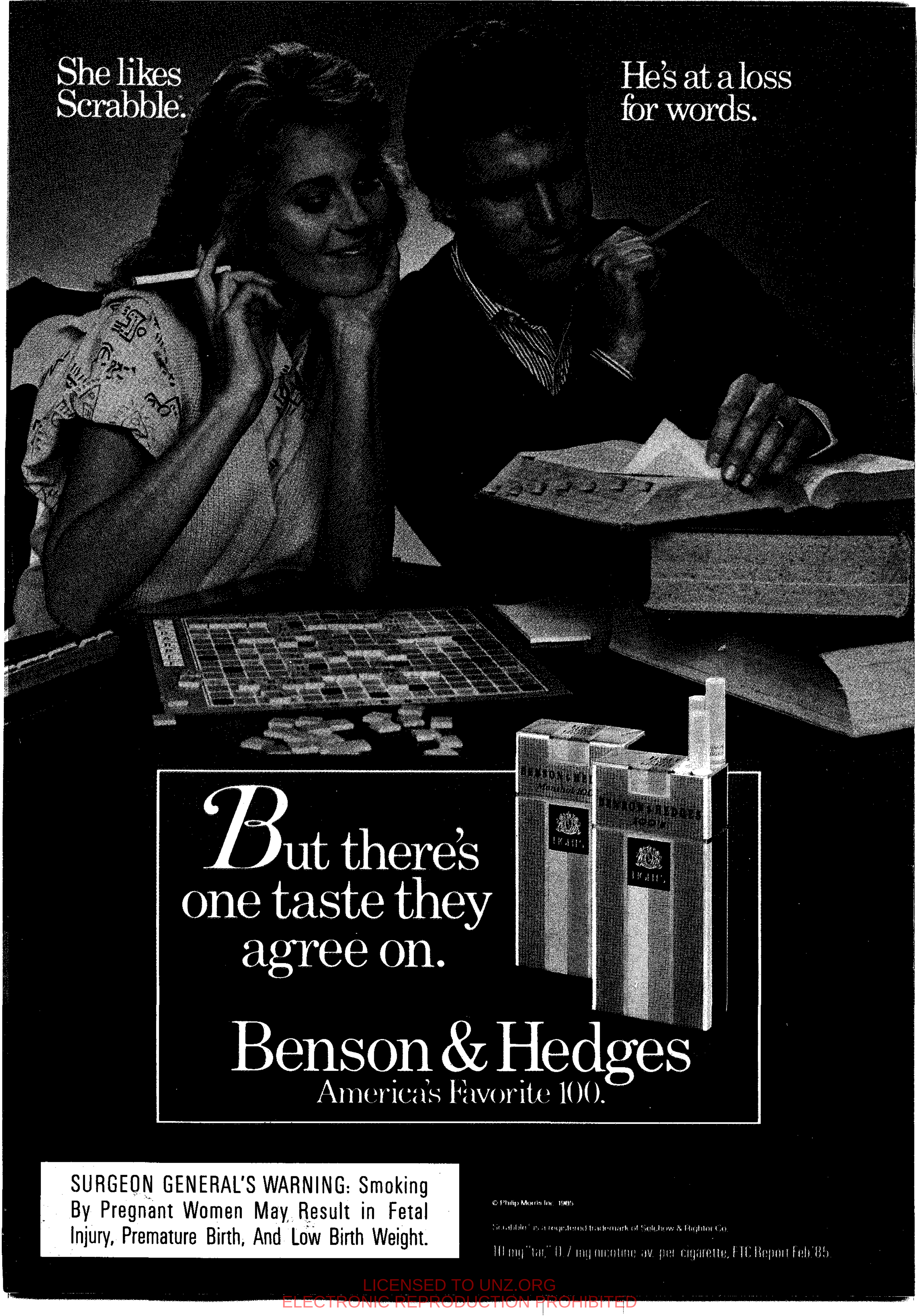

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